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THE AMERICAN NEPTUNE

Pictorial Supplement XI

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A SELECTION OF  
PAINTINGS BY  
ROBERT SALMON  
19TH-CENTURY MARINE ARTIST

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PUBLISHED BY THE PEABODY MUSEUM  
SALEM, MASSACHUSETTS

1969

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# THE AMERICAN NEPTUNE

## Pictorial Supplement—Part I

### *Robert Salmon, 19th-Century Marine Artist*

WITHIN the last ten years the marines of English-born Robert Salmon have stirred fresh interest both in the United States and in Great Britain. Polished in style and expert in technical knowledge, they are now eagerly sought after by collectors and museums alike. Salmon was baptized at Whitehaven in 1775. Between the years 1800 and 1828 he painted in the environs of Liverpool and Greenock; then, in 1828, he came to America and settled in Boston where during the next fourteen years he completed over 400 oils. About 1842 he returned to Britain and is believed to have died there sometime toward the end of the decade. During the course of his career he executed over 1,000 paintings, only a small portion of which have yet come to light. Through the kindness of Professor John Wilmerding whose study of Salmon, *Robert Salmon, Painter of Ship and Shore*, is to be published by the Boston Public Library, a selection of the artist's work is presented here. The arrangement is chronological.



British Ship off Liverpool, 1807  
*Courtesy, Peabody Museum of Salem*





The Ship *Pitt* Entering the Port of Liverpool, 1809  
*Courtesy, Samuel L. Lowe, Jr.*



Ship off Greenock, Scotland, 1809  
*Courtesy, The Mariners Museum*



Ship off Birkenhead, England, 1810

*Courtesy, The Mariners Museum*



American Ships in the Mersey, 1811

*Courtesy, Walker Art Gallery, Liverpool*





Shipping on the Mersey, 1812  
*Courtesy, James Brown*



View of Greenock, Scotland, ca. 1812  
*Courtesy, T. Edmund Garrity*



A British East Indiaman, 1812

*Courtesy, Laing Art Gallery, Newcastle, England*



View of the Middle Church and Shipping off Greenock, 1812

*Courtesy, Corporation of Greenock, Scotland*





Landing Party Beaching a Boat, 1813

*Courtesy, George Lewis*



Shipping in the Mersey, off Liverpool, ca. 1814

*Courtesy, The Mariners Museum*





Packet Ship *United States*, 1817  
*Courtesy, Peabody Museum of Salem*



H.M. Postal Packet Ship *Tay* Leaving Liverpool, 1817  
*Courtesy, John S. duMont*



Liverpool Harbor, ca. 1820  
*Courtesy, Peabody Museum of Salem*



View down the Clyde at Sunset, 1820  
*Courtesy, Dr. and Mrs. S. Andrew Kulin*



PICTORIAL SUPPLEMENT. *Robert Salmon, Marine Artist. Part II*



Unidentified Brig, 1820  
*Courtesy, F. L. Higginson, Jr.*



Brig *Defiance* off Whitehaven, 1824  
*Courtesy, Hirschl and Adler Galleries, New York*



View of the Scottish Coast, 1824

*Courtesy, Charles D. Childs*



Harbor Scene (Whitehaven?), ca. 1824

*Courtesy, F. L. Higginson, Jr.*





Clyde Pilot Boat Beached near Little Cumbrae Light, 1824

*Courtesy, United Kingdom Chamber of Shipping, London*



View Down the Clyde, 1825

*Courtesy, Mr. and Mrs. Donald T. Hood*





View of Liverpool, 1825  
*Courtesy, Albert Goodhue*



Coastal View near Greenock, Scotland, 1826  
*Courtesy, John Wilmerding*



Ship Aground, 1827

*Courtesy, Museum of Fine Arts, Boston*



View Down the Clyde, 1827

*Courtesy, The Mariners Museum*





Boats Returning to Port, ca. 1828  
*Courtesy, Dr. and Mrs. S. Andrew Kulin*



Storm, Boat on Shore, 1828  
*Courtesy, F. L. Higginson, Jr.*



Bridge at Sunderland, Durham, England, 1828

*Courtesy, Boston Public Library*



View of Algiers, 1828 (right-hand section)

*Courtesy, New Britain Museum of American Art, New Britain, Connecticut*





The British Fleet Forming a Line off Algiers, 1829

*Courtesy, Museum of Fine Arts, Boston*



Boston from Pemberton Hill, 1829

*Courtesy, Society for the Preservation of New England Antiquities*



PICTORIAL SUPPLEMENT. *Robert Salmon, Marine Artist. Part III*



Wharves of Boston, 1829  
*Courtesy, The Bostonian Society*



Boston Harbor from Constitution Wharf, ca. 1829  
*Courtesy, United States Naval Academy Museum*



Nahant, Massachusetts, Fourth of July, ca. 1830

*Courtesy, Dr. and Mrs. E. P. Richardson, Jr.*



Beach Scene, 1830's

*Courtesy, Lawrence Coolidge*





South Sea Whale Fishing, 1831  
*Courtesy, Museum of Fine Arts, Boston*



Fire at the Old State House, Boston, ca. 1832. Copy after Robert Salmon  
*Courtesy, Boston Public Library*



Shipping in Boston Harbor, ca. 1832

*Courtesy, Samuel L. Lowe, Jr.*



South Stack Lighthouse and Signal Station, ca. 1832

*Courtesy, Ross Whittier*



Land's End, Cornwall, ca. 1832

*Courtesy, Samuel L. Lowe, Jr.*



Land's End, Cornwall, 1832

*Courtesy, Victor D. Spark*





North Shields, River Tyne, 1832

*Courtesy, The Mariners Museum*



Doghead, Firth of Forth, 1832

*Courtesy, Mrs. Richard Rablin*





Loch Tyne, 1832

*Courtesy, Mrs. Richard Rablin*



Harbor of Shields, England, ca. 1833

*Courtesy, United States Naval Academy Museum*



Ship Under Way, 1833  
*Courtesy, Mrs. Richard Rablin*



Holyhead Light, 1835  
*Courtesy, Ross Whittier*



PICTORIAL SUPPLEMENT. *Robert Salmon, Marine Artist. Part IV*



Tynemouth Castle, 1835 (Overpainting, now removed, from 'Shirley Gut, Boston Harbor,' see below)

*Courtesy, William B. Osgood*



Shirley Gut, Boston Harbor, 1835 (later overpainted by Salmon as 'Tynemouth Castle,' see above)

*Courtesy, William B. Osgood*





South Sea Whale Fishing, 1835  
*Courtesy, Museum of Fine Arts, Boston*



Ailsa Craig, Scotland, 1835  
*Courtesy, Henry Rivers*



Leith, Scotland, 1835  
*Courtesy, The Mariners Museum*



Shipping at Pembroke, ca. 1836  
*Courtesy, T. Edmund Garrity*





Moonlight Coastal Scene, 1836  
*Courtesy, John Wilmerding*



View of Greenock, Scotland, 1836  
*Courtesy, John G. Park*





Isle of Man, 1837  
*Courtesy, Victor D. Spark*



Plymouth Sound, England, 1837  
*Courtesy, Museum of Fine Arts, Boston. M. and M. Karolik Collection*



A Shipwreck, 1838  
*Courtesy, Victor D. Spark*



Diamond Cove, West Highlands, 1839  
*Courtesy, John Wilmerding*





Thompson's Island, Boston Harbor, ca. 1840

*Courtesy, Calvin Bartlett*



Rainsford's Island, Boston Harbor, ca. 1840

*Courtesy, Museum of Fine Arts, Boston. M. and M. Karolik Collection*





Storm at Sea, 1840

*Courtesy, Museum of Fine Arts, Boston. M. and M. Karolik Collection*



Ships in a Storm, 1840

*Courtesy, Webb Gallery of American Art, Shelburne Museum, Vermont*

# THE AMERICAN NEPTUNE

## Pictorial Supplement XII



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EARLY YACHTING PHOTOGRAPHS

OF

HENRY G. PEABODY

AND

WILLARD B. JACKSON

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PUBLISHED BY THE PEABODY MUSEUM

SALEM, MASSACHUSETTS

1970





# THE AMERICAN NEPTUNE

## Pictorial Supplement—Part I

*Early Yachting Photographs of H. G. Peabody & W. B. Jackson*

AMONG the more noteworthy pioneer American marine and yachting photographers were men like N. L. Stebbins, David Mason Little, Henry G. Peabody, and Willard B. Jackson. This Pictorial Supplement of THE AMERICAN NEPTUNE presents a random selection of yachting photographs by the latter two from their prints and negatives on file at the Peabody Museum of Salem. Parts I and II are devoted to the work of Henry G. Peabody; Parts III and IV to that of Willard B. Jackson.

Henry G. Peabody of Boston ranged the New England coast from New York to Massachusetts capturing on glass-plate negatives the great yachts and the most animated yachting events of the last quarter of the nineteenth century. During his career he shot thousands of views, a great many of which appeared periodically in numerous yachting publications. He, himself, during the years 1891 through 1893 published more than a hundred of his more spectacular photographs in a series entitled *Representative American Yachts*. Part I of the following is devoted to schooners; Part II presents sloops and cutters.



Schooner *America* ca. 1890 when owned by General Benjamin F. Butler.  
Designed 1851 by George Steers for Commodore John C. Stevens of  
the New York Yacht Club. L.O.A. 108 feet



Schooner *Adrienne*, designed and built by George Lawley & Son, 1883.  
L.O.A. 71 feet



Schooner *Grayling*, designed by Philip Ellsworth, built by C. & R. Poillon,  
Brooklyn, New York, 1883. L.O.A. 91 feet





Schooner *Iroquois*, designed by A. Cary Smith, built by Harlan & Hollingsworth, Wilmington, Delaware, 1886. L.O.A. 96.3 feet



Marblehead, Massachusetts, ca. 1888. At extreme left is the 1886 America's Cup defender *Mayflower* with her original cutter rig. She was rerigged as a schooner in 1889 (see Plate VII)





Sloop *Gracie* (left) built in 1868 and schooner *Volunteer*, designed by Edward Burgess and built by Pusey & Jones, Wilmington, Delaware, 1887.  
L.O.A. 104 feet



The last of *Volunteer*



Schooner *Marguerite*, designed by Edward Burgess, built by George Lawley & Son, 1888. L.O.A. 97 feet



Schooner *Merlin*, designed by Edward Burgess, built by George Lawley & Son, 1889. L.O.A. 106 feet





Schooners *Ramona*, *Alcaea*, and *Merlin*. *Ramona* was designed and built by David Carll, City Island, New York, 1871 (L.O.A. 132 feet); *Alcaea* was designed by William Gardner, built by Lawley, 1892 (L.O.A. 125 feet)



Schooner *Constellation*, designed by Edward Burgess, built by Henry Piepgras, City Island, New York, 1889. L.O.A. 130 feet





Schooner *Mayflower*, designed as a cutter (see Plate III) by Edward Burgess, built by George Lawley & Son, 1886. L.O.A. 96.9 feet



Schooner *Alcaea*, designed by William Gardner, built by George Lawley & Son, 1892. L.O.A. 125 feet



The New York Yacht Club fleet at Vineyard Haven, 7 August 1892



The forty-six-footer *Glorianna* (left) and the schooner *Quickstep*, 6 August 1892. *Glorianna* was designed and built by N. G. Herreshoff, Bristol, Rhode Island, 1891 (L.O.A. 70 feet); *Quickstep* was built from a Burgess design by Henry Piepgras, City Island, New York, 1889 (L.O.A. 83 feet)



PICTORIAL SUPPLEMENT. *Photographs of H. G. Peabody. Part II*



Cutter *Bedouin*, designed by John Harvey, built by Henry Piepgras,  
City Island, New York, 1882. L.O.A. 83 feet



Cutter *King Philip*, built by W. B. Smith of South Boston, 1884 (L.O.A. 42 feet).  
Shown off Fort Sewall, Marblehead, Massachusetts





Cutter *Volunteer*, trial trip. Designed by Edward Burgess, built by Pusey & Jones, Wilmington, Delaware, 1887 (L.O.A. 104 feet).  
See Plate IV showing her rigged as a schooner



Sloop *Black Cloud*, designed and built by Wheeler of Gloucester, Massachusetts.  
Photographed 25 June 1887. L.O.A. 42 feet



Sloop *Swordfish*, designed by J. B. Paine, built by George Lawley & Son, 1888.  
L.O.A. 30 feet



Cutters *Verena*, *Chiquita*, and *Minerva* (obscured). *Verena* was built in 1889 and *Chiquita* in 1888 by Lawley from Burgess designs. L.O.A. of both, 52 feet.  
*Minerva* was built in Scotland





Cutter *Minerva* in dry dock, designed and built by William Fife, Jr., of Fairlie, Scotland, in 1888 for Charles H. Tweed of the Corinthian Yacht Club of New York. L.O.A. 54 feet



New York Yacht Club fleet at Newport, Rhode Island, 11 August 1888





Cutter *Milicete*, designed by Edward Burgess, built by George Lawley & Son,  
1889. L.O.A. 58 feet



*White Wing* passing the old stone lighthouse on Marblehead Neck, Massachusetts



Cutter *Gossoon*, designed by Edward Burgess, built by George Lawley & Son, 1890. L.O.A. 53 feet



Fin-keel sloop *Drusilla*, 4 August 1892. Designed and built by N. G. Herreshoff, Bristol, Rhode Island, 1892. L.O.A. 52 feet



Sloop *Jubilee*, designed by J. B. Paine, built by George Lawley & Son, 1893.  
She was a challenger for the America's Cup that year. L.O.A. 123 feet



Cutter *Valkyrie*, 7 October 1893. Lord Dunraven's challenger for the 1893  
America's Cup. Built at Glasgow by the Hendersons from designs by  
George L. Watson. L.O.A. 124 feet





Cutter *Vigilant*, 11 October 1893, built for the Morgan Syndicate for the 1893 America's Cup. L.O.A. 126 feet



*Vigilant* on the line, 13 October 1893. She successfully defended the America's Cup of that year

PICTORIAL SUPPLEMENT. *Photographs of W. B. Jackson.* Part III

WILLARD B. JACKSON (1871-1940) of Marblehead, Massachusetts, whose photographs illustrate Parts III and IV of this Pictorial Supplement, was a meticulous craftsman in every sense of the word. Except for lenses he made much of his own photographic equipment, and for three decades of the present century he was a familiar sight in Massachusetts Bay, jockeying his power boat *Alison* into proper position for a good shot. He composed his subjects with as much care as possible and obtained striking results. Jackson used glass plates ranging in size from 5" x 7" to 11" x 14". About two thousand of these are now held by the Peabody Museum. Part III illustrates sailing yachts; Part IV power or steam yachts.



Cutter *Xara*, designed by Edward Burgess, built by George Lawley & Son, 1888.  
L.O.A. 48 feet



Cutter *Harpoon*, designed by Edward Burgess, built by Frisbee, Salem, Massachusetts, 1891. L.O.A. 63 feet



Auxiliary schooner *Indra*, designed by F. D. Lawley, built by George Lawley & Son, 1900. L.O.A. 72 feet





Racing scow *Outlook*, designed by Starling Burgess, Built at Manchester, Massachusetts, 1902



Auxiliary three-masted schooner *Azara*, designed by Cary Smith & Barbey, built at Shooter's Island, 1904. L.O.A. 113 feet



Sloop *Cock Robin*, designed and built by N. G. Herreshoff,  
Bristol, Rhode Island, 1904. L.O.A. 56.6 feet



Auxiliary yawl *Halcyon*, designed and built by Hodgdon Brothers,  
East Boothbay, Maine, 1904. L.O.A. 51 feet



Schooner *Elmina*, designed by Cary Smith & Ferris, built by George Lawley & Son, 1905. L.O.A. 125 feet



Twenty-two-foot-class of the Corinthian Yacht Club, Marblehead, Massachusetts, photographed 24 June 1905





Sonderklasse boats, ca. 1906, head out into Marblehead Bay



Schooner *Irolita*, designed and built by N. G. Herreshoff,  
Bristol, Rhode Island, 1906. L.O.A. 126 feet



Schooner *Queen Mab*, designed and built by N. G. Herreshoff,  
Bristol, Rhode Island, 1910. L.O.A. 77.4 feet



Auxiliary schooner *Joann*, designed by Burgess, Swasey & Paine, built by  
Britt Bros., West Lynn, Massachusetts, 1924. L.O.A. 50 feet





Auxiliary schooner *Saracen*, designed by William Whitman—J. G. Alden, built by J. F. James & Son, Essex, Massachusetts, 1924. L.O.A. 90 feet



Class R knockabout *Norseman*, designed by Johan Anker, built by Anker & Jensen, Christiania, Norway, 1924. L.O.A. 40.2 feet



PICTORIAL SUPPLEMENT. *Photographs of W. B. Jackson.* Part IV



Steam yacht *Viking*, designed and built by the Delaware River Iron  
Shipbuilding & Engine Works, Chester, Pennsylvania, 1883.  
L.O.A. 140 feet



Steam yacht *Hanniel*, designed by Edward Burgess, built by William McKie,  
East Boston, Massachusetts, 1886. L.O.A. 97 feet



Sidewheel yacht *Turtle*, designed and built by Allan Hay,  
Lynn, Massachusetts, 1889. L.O.A. 90 feet



Steam yacht *Norman*, designed by Gardner & Cox, built by the Delaware River  
Iron Shipbuilding & Engine Works, Chester, Pennsylvania, 1895. L.O.A. 163 feet





Steam barkentine *Sultana*, designed by J. Beavor Webb, built by Handran & Robins, South Brooklyn, New York, 1890. L.O.A. 187 feet





Steam bark *White Heather*, designed and built by J. Reid & Co., Port Glasgow, Scotland, 1890. Later renamed *Apache*. L.O.A. 198 feet



Sidewheel yacht *Clermont*, designed by A. van Santvoord, built by H. Lawrence, Greenpoint, Long Island, New York, 1892.  
L.O.A. 160 feet





Steam yacht *Erl King*, designed by St. Clare Byrne, built by Ramage & Ferguson, Leith, Scotland, 1894. L.O.A. 200 feet





Presidential yacht and sometime warship *Mayflower*. Built in Scotland for Ogden Goelet in 1896 and purchased into the United States Navy in 1898. L.O.A. 320 feet



Steam yacht *Pantoooset*, designed by W. J. J. Young, built by the Bath Iron Works, Bath, Maine, 1902. L.O.A. 211 feet



# THE AMERICAN NEPTUNE

## Pictorial Supplement XIII



### *Life Between Decks Under Sail*

PUBLISHED BY THE PEABODY MUSEUM  
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1971





# THE AMERICAN NEPTUNE

## Pictorial Supplement

### *Life Between Decks Under Sail. Part I—Navy*

NUMEROUS nautical writings including the works of Melville, Conrad, Marryat, Dana, and others have painted vivid word pictures of life at sea under sail. Marine artists and early photographers did much to document the actual ships, yet one subject unfortunately not recorded with equal care—either for reasons of artistic indifference or because film sensitivity too long remained too slow to capture images beyond the reach of the sun's rays—was life below decks. The following plates from paintings, prints, woodcuts, and actual photographs, dating primarily from the nineteenth century or the early decades of the twentieth, have been assembled here to give a pictorial impression of contemporary life between decks under sail. The scenes include conditions aboard naval vessels, emigrant ships, packets and merchantmen, and fishermen and whalers.



Sailors carousing aboard H.M.S. *Hermes*  
*Courtesy of the Peabody Museum of Salem*



Sketch aboard *Austria* (1817-1818) by Thomas Ender (1793-1875)  
Courtesy of the Bibliothek der Akademie der Bildenden Künste, Vienna



Livestock below decks aboard *Austria* (1817-1818),  
sketched by Thomas Ender (1793-1875)  
Courtesy of the Bibliothek der Akademie der Bildenden Künste, Vienna





The Midshipmen's Berth, oil painting by Augustus Earle (fl. 1806-1838)  
*Courtesy of the National Maritime Museum, Greenwich, England*



'A Scene on the Main Deck of a Line of Battle Ship in Harbour,' from a print  
by T. Sutherland, London, 1820, after G. De Berenger, London, 1818  
*Courtesy of the National Maritime Museum, Greenwich, England*





'Saturday Night at Sea,' by George Cruikshank, from *Didbin's Sea Songs*, 1841  
Courtesy of the National Maritime Museum, Greenwich, England



Mess Table aboard H.M.S. *Victory*  
Courtesy of the National Maritime Museum, Greenwich, England





THE MIDSHIPMAN'S BIRTH.

RELAXATION.—The gong is out, as the black jack and the broken bottle in the fore-ground show, the gallant Larkin having  
 in the morning's recreation. Although an engagement has recently taken place, visible from the wounds of several,  
 the officers of the day, and then sleep. Canvases suggest the common trick of blackening the faces of two of the sleepers,  
 making each may deem the other the butt. The merry Larkins (a visitor), with a burst cork is busily engaged in the  
 young Midshipman, who, hurried in sound sleep amidst a combination of music, becomes last game in all. One Midshipman  
 the Lieutenant's fondling touch, to wake him by dropping something into his open mouth, whilst another has a speaking  
 and inflates his lungs, to start him with a loud lullaboo. At the same time, a young Purdie is busy in the room, waving the  
 the two sleepers together, anticipating (from his features) much fun in their suddenly upstarting each other. Even Mangle,  
 the back ground, is not backward in enjoyment, nay, the Midshipman just returned from his watch, and hanging up his  
 gear, a smile, forgetting that empty bottles are his allowance.

At the same end, the Larkins, who, having been asked to a Master's Mess, return  
 with him of the stick that is being placed upon the table, and, as the Larkins, who, having been asked to a Master's Mess, return  
 a simple fellow, properly served, as the two Larkins smile and whisper at his simplicity. Another Master's Man, just returned from  
 a halting watch, as his red face shows, has prudently provided himself with a bottle from another mess, which he exultingly brings  
 in, but is pursued and captured by a Midshipman, who seeks to recapture the prize.  
 The confusion of such a scene is additionally illustrated by a midshipman's board, a desk, a log book,  
 and on the table, whilst the dead-end of the bottle, resembling a risk fallen the renowned HAMILTON MOUNT, shows the great care that is  
 generally taken of his valuable possession.

Painted by G. De Berenger, 1818.

'The Midshipman's "Birth,"' by G. De Berenger, London, 1818

Courtesy of the National Maritime Museum, Greenwich, England



THE INTERIOR OF A MIDSHIPMAN'S BIRTH

'The Interior of a Midshipman's "Birth,"' by an  
 unidentified naval officer, London, 1821

Courtesy of the National Maritime Museum, Greenwich, England



'Dinner Hour on Board a Ship at Gravesend,' watercolor by an unknown artist  
*Courtesy of the National Maritime Museum, Greenwich, England*



'Master B. finding things not exactly what he expected,'  
by George Cruikshank, London, 1835  
*Courtesy of the Peabody Museum of Salem*





Captain's Cabin aboard U.S.S. *Constitution*  
*Courtesy of the Peabody Museum of Salem*



Gun Deck of H.M.S. *Victory*  
*Courtesy of the National Maritime Museum, Greenwich, England*



'Shipping a Sea in the Gunroom' of H.M.S. *Canopus*  
Courtesy of the National Maritime Museum, Greenwich, England



Master's Cabin, circa 1825, by an unidentified artist  
Courtesy of the National Maritime Museum, Greenwich, England



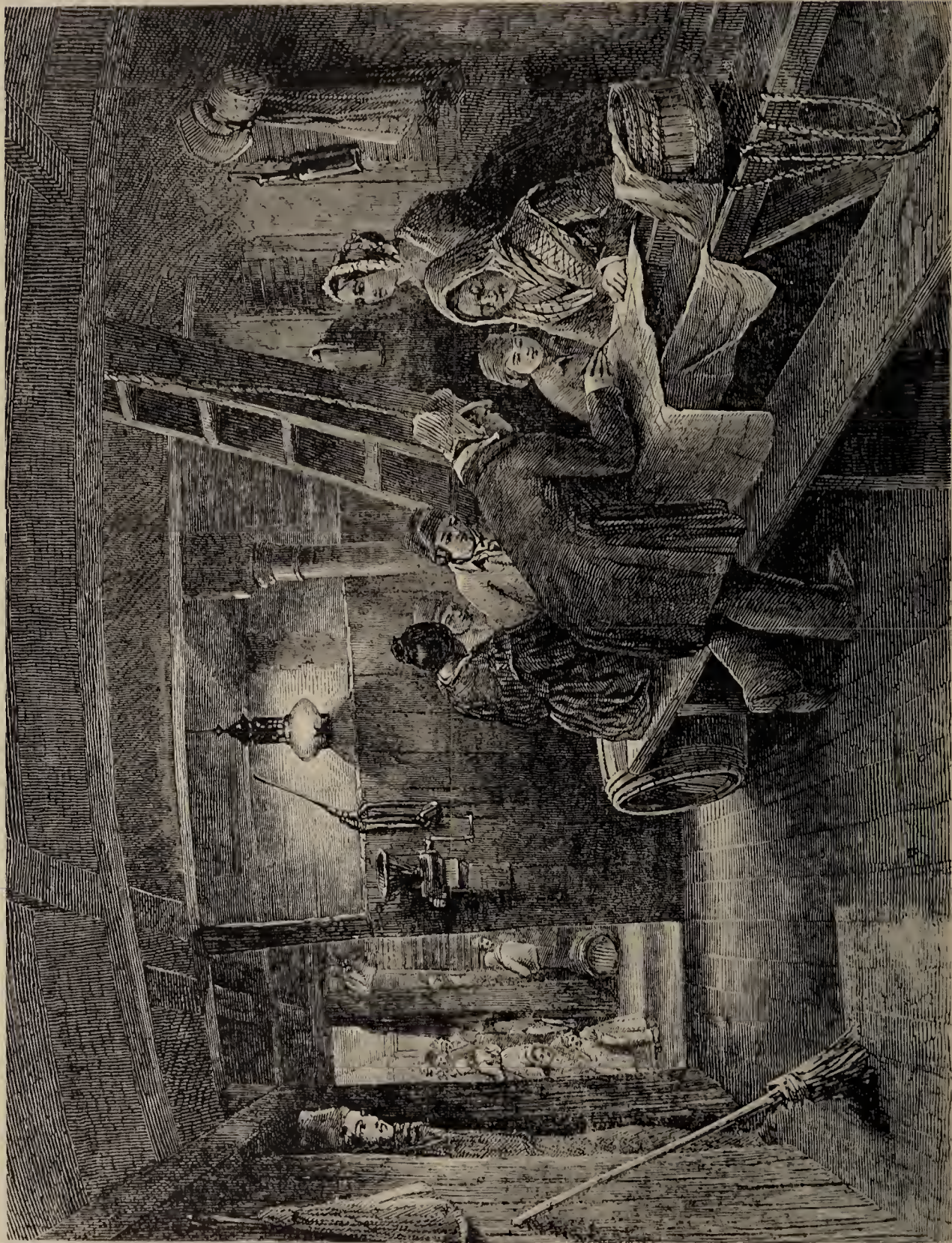
PICTORIAL SUPPLEMENT

*Life Between Decks Under Sail. Part II—Emigration*



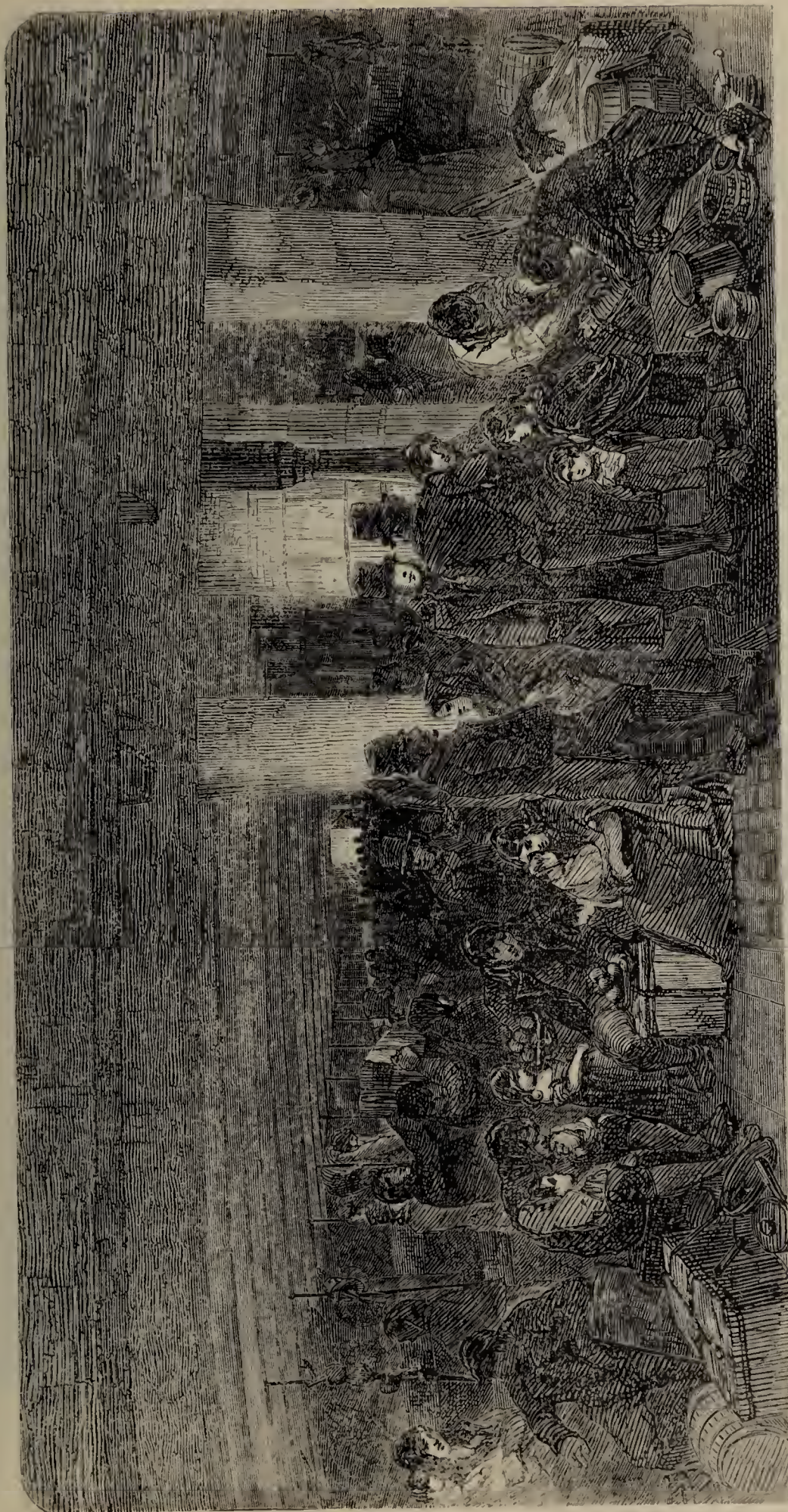
Emigrants at Dinner  
*Illustrated London News, IV, 229 (1844)*





Night—Emigrants Tracing a Vessel's Progress  
*Illustrated London News*, XIV, 41 (1849)





Scene Between Decks

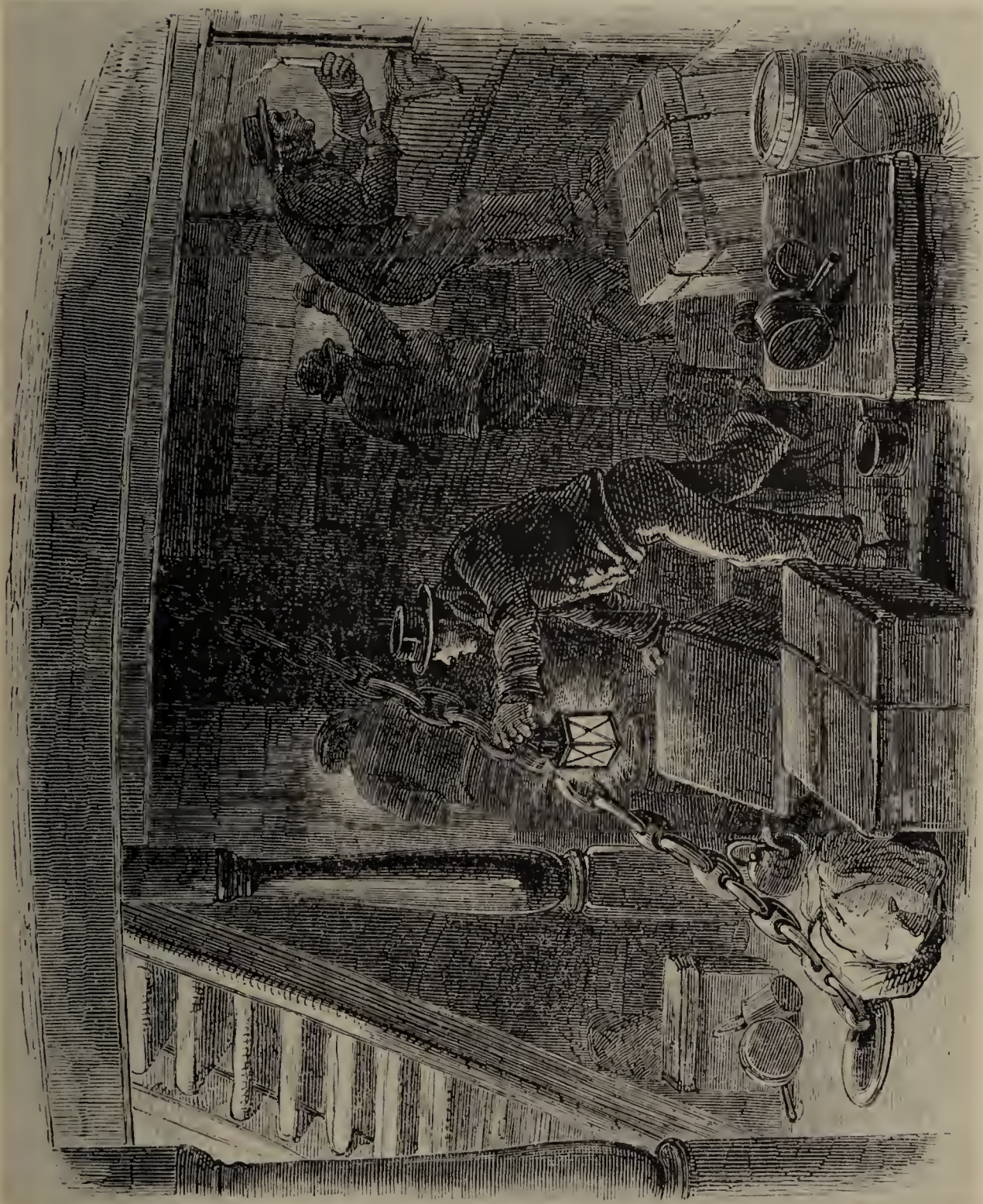
*Illustrated London News*, XVII, 17 (1850)





Emigrants Dancing Between Decks  
*Illustrated London News*, XVII, 21 (1850)





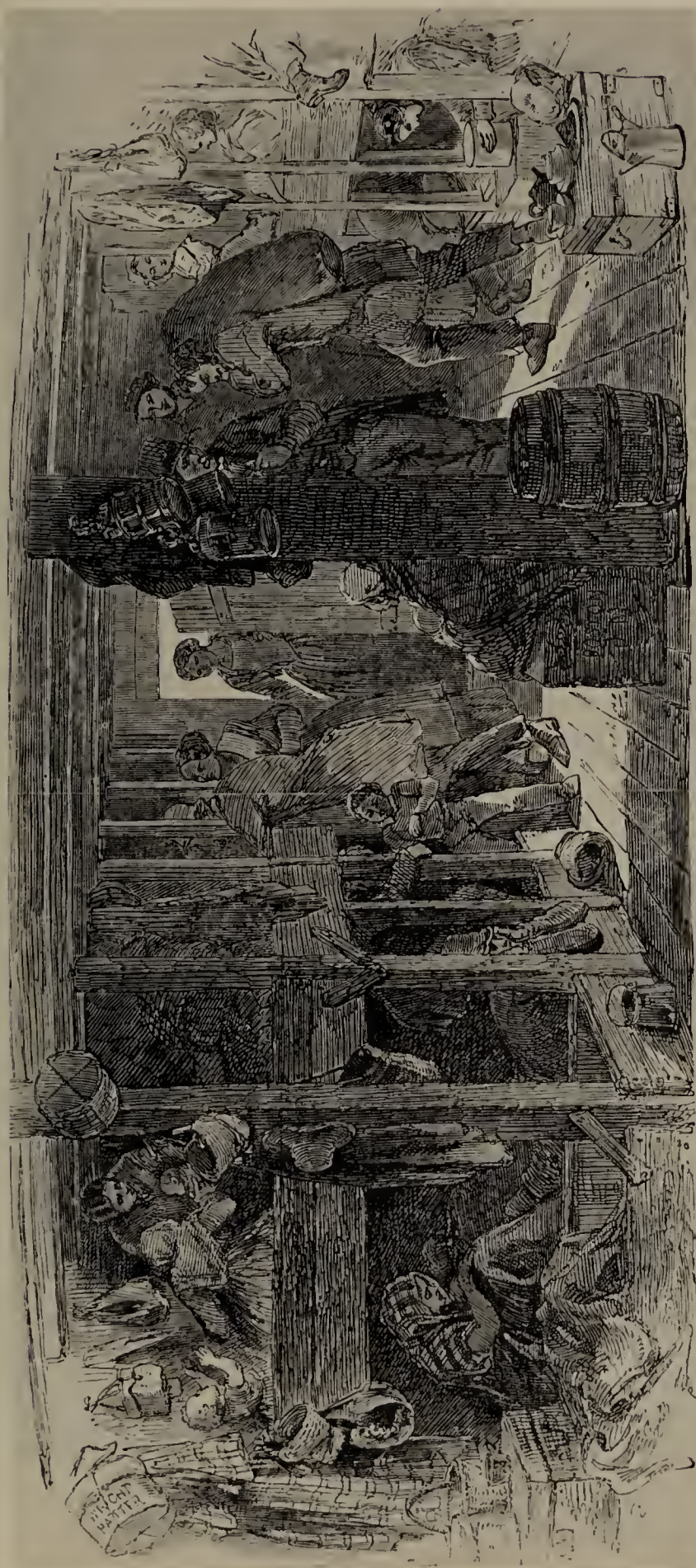
Searching for Stowaways  
*Illustrated London News*, XVII, 21 (1850)





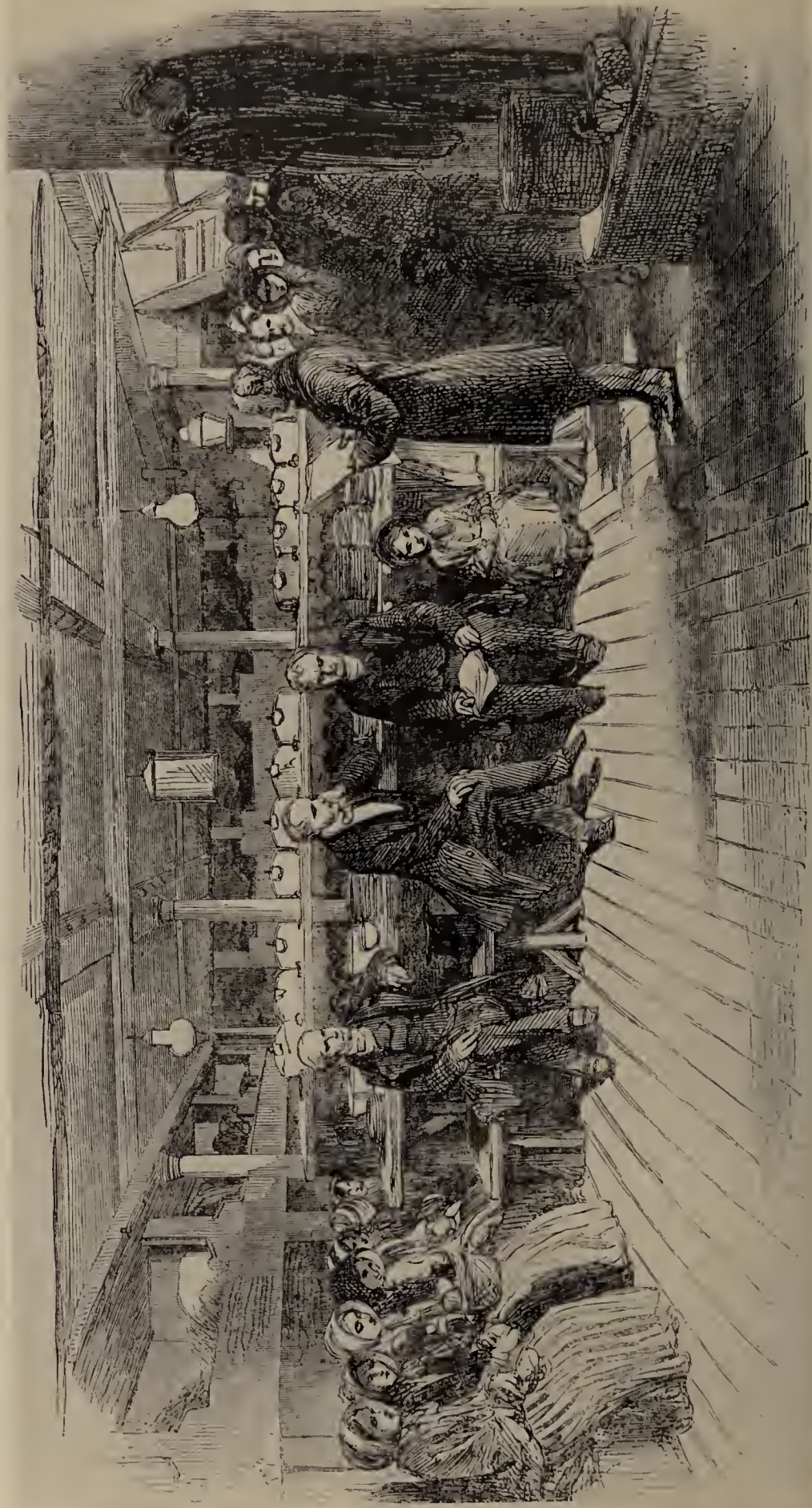
Emigrant Ship—Between Decks  
*Illustrated London News*, XVII, 156 (1850)





Between Decks in an Emigrant Ship  
*Illustrated London News*, XVIII, 18 (1851)





Cabin of Madagascar and Female Emigrants

*Illustrated London News*, XXII, 204 (1853)



PICTORIAL SUPPLEMENT

*Life Between Decks Under Sail. Part III—Packets & Merchantmen*



Ostend Packet in a Squall, from a print by George Cruikshank, London, 1824  
 Courtesy of the National Maritime Museum, Greenwich, England

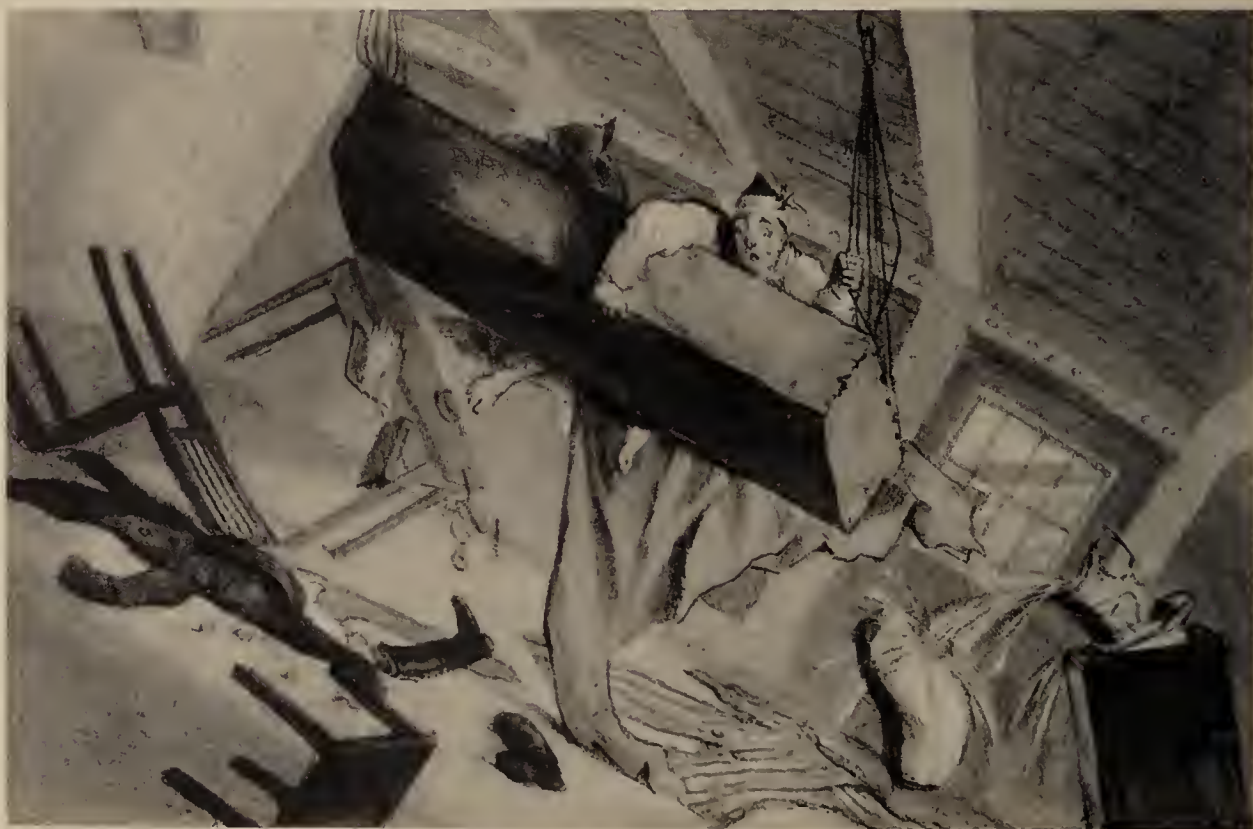


Interior of a Packet, from a print, London, 1814  
 Courtesy of the National Maritime Museum, Greenwich, England





'Turning In,' from 'Journal of a Landsman'  
*Courtesy of the National Maritime Museum, Greenwich, England*



'Lee Lurch,' from 'Journal of a Landsman'  
*Courtesy of the National Maritime Museum, Greenwich, England*





'Breakfast,' from 'Journal of a Landsman'

*Courtesy of the National Maritime Museum, Greenwich, England*



'Getting Up,' from 'Journal of a Landsman'

*Courtesy of the National Maritime Museum, Greenwich, England*





'An Interesting Scene on Board an East Indiaman, Showing the Effects of a heavy Lurch—after Dinner,' from a print by George Cruikshank, London, 1818

*Courtesy of the Peabody Museum of Salem*



'A Thick Night,' watercolor painting by L. P. Smythe  
*Courtesy of the National Maritime Museum, Greenwich, England*





Interior of the Saloon of a Sailing Packet Ship  
*Courtesy of the National Maritime Museum, Greenwich, England*



'All Hands Reef Topsails,' sketch from the log of the  
ship *Tarquin* (1862-63), Boston to Sumatra  
*Courtesy of the Peabody Museum of Salem*



First Officer Morton's cabin aboard the clipper ship *Nightingale*, 1866, from a watercolor by T. Grob, artist for the Western Union Telegraph Company

*Courtesy of Mr. and Mrs. Bertram K. Little*



Captain Arthur H. Clark in his cabin, 1876, from a watercolor by J. R. Brown

*Courtesy of the Peabody Museum of Salem*





Cabin of an unidentified merchant vessel, circa 1880

*Courtesy of the Peabody Museum of Salem*



Cabin of the ship *Josephus*, built at Newcastle, Maine, 1876

*Courtesy of the Peabody Museum of Salem*



Port Stateroom of the bark *Howard* (ex-Sam Scolfield),  
built at Brunswick, Maine, 1883  
*Courtesy of the Peabody Museum of Salem*



Cabin of the ship *William H. Connor*, built at Searsport, Maine, 1877  
*Courtesy of the Peabody Museum of Salem*



PICTORIAL SUPPLEMENT

*Life Between Decks Under Sail. Part IV—Fishing & Whaling*



'The Apprentice's First Voyage'

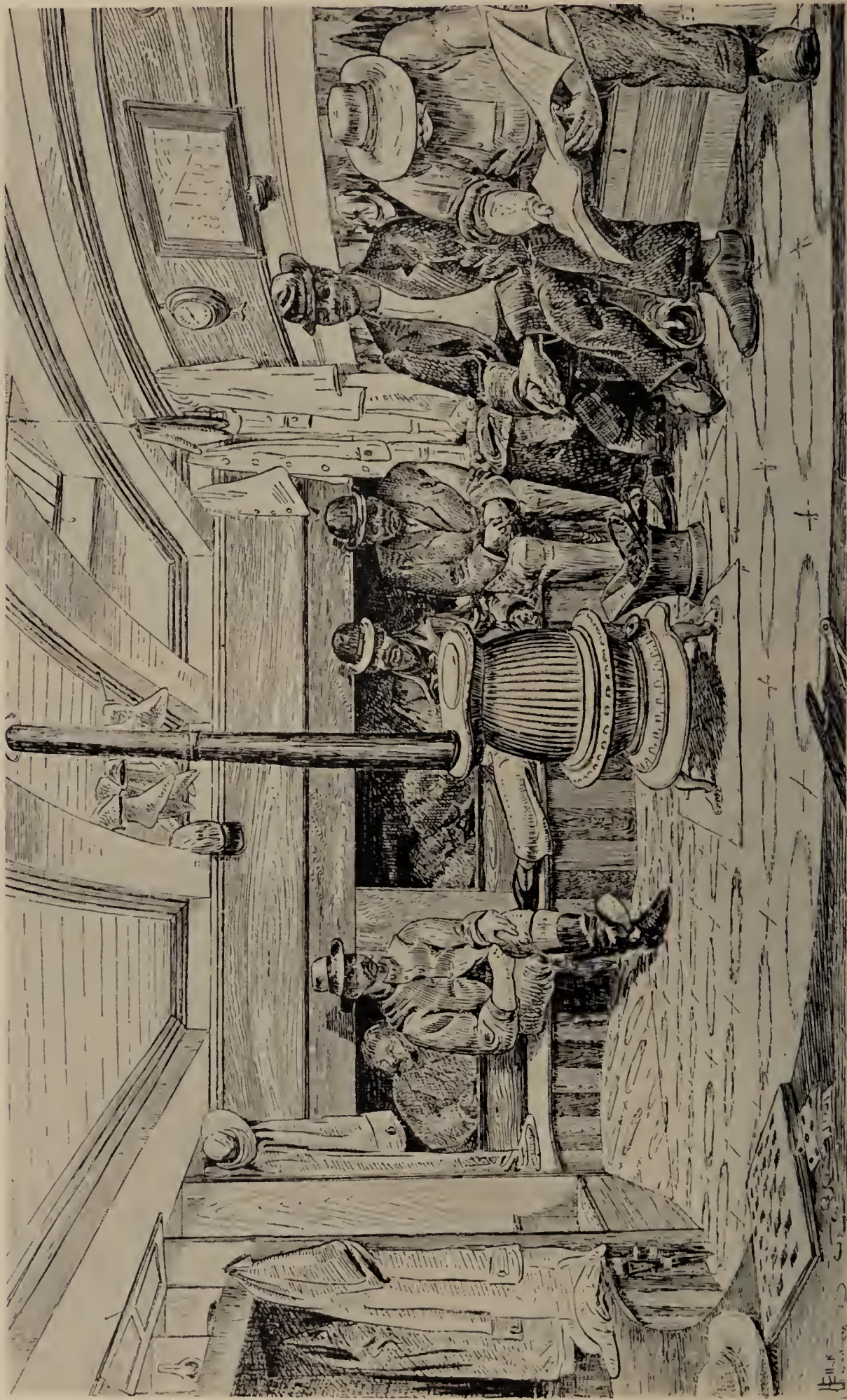
*Courtesy of the Doughty Museum, Grimsby, England*



Forecastle, looking forward, of the fishing schooner *L. A. Dunton*,  
built at Essex, Massachusetts, 1921

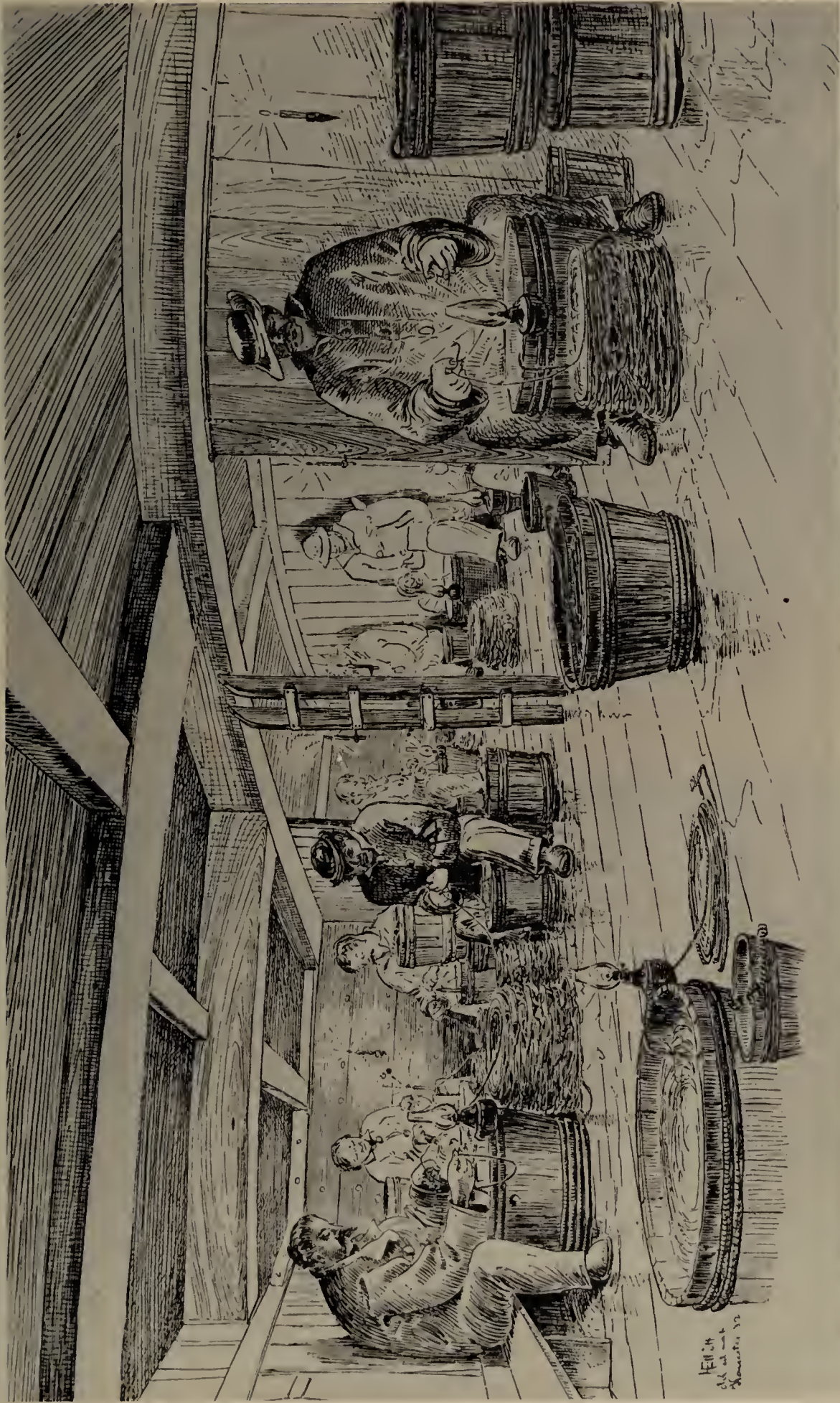
*Courtesy of Marine Historical Society, Mystic, Connecticut*





Cabin of the mackerel schooner *John D. Long* of Gloucester, Massachusetts, drawn by H. W. Elliott  
From *George Brown Goode's The Fisheries and Fishery Industries of the United States*, 1887





Baiting trawls at night in the hold of a haddock schooner, drawn by H. W. Elliott

From *George Brown Goode's The Fisheries and Fishery Industries of the United States*, 1887





Forecastle, looking aft, of the fishing schooner *L. A. Dunton*,  
built at Essex, Massachusetts, 1921

*Courtesy of Marine Historical Society, Mystic, Connecticut*



Galley of the fishing schooner *L. A. Dunton*

*Courtesy of Marine Historical Society, Mystic, Connecticut*



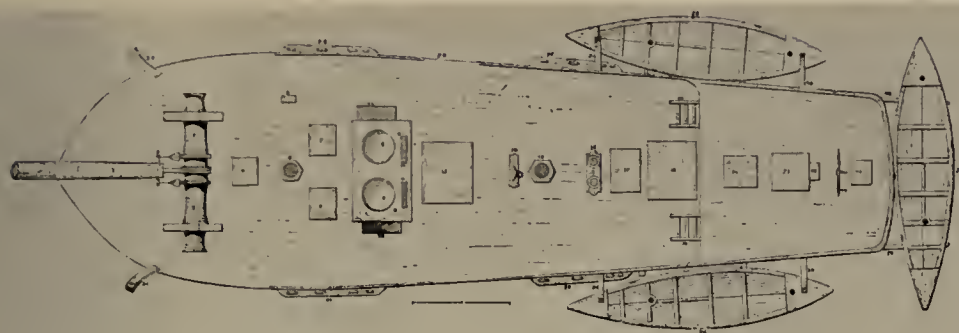
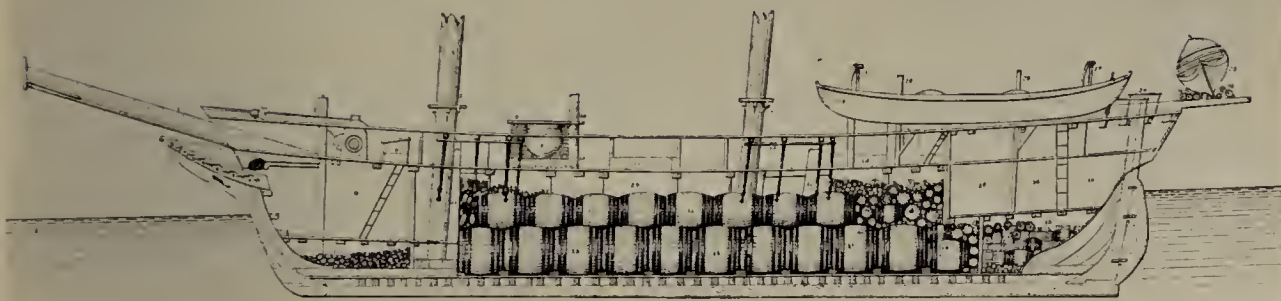


Fig. 1.



Deck and interior plan of the New Bedford whaling schooner  
*Amelia*, drawn by C. S. Raleigh

From George Brown Goode's *The Fisheries and Fishery Industries of the United States*, 1887

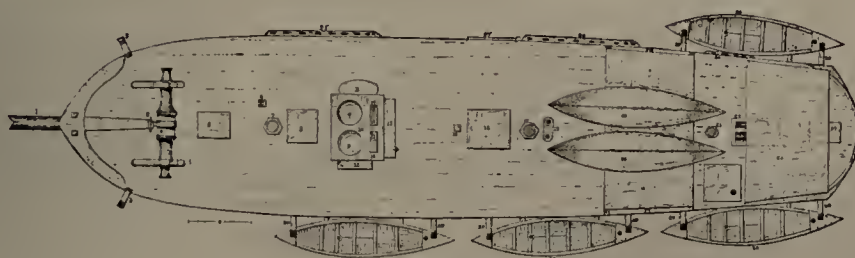


Fig. 1.

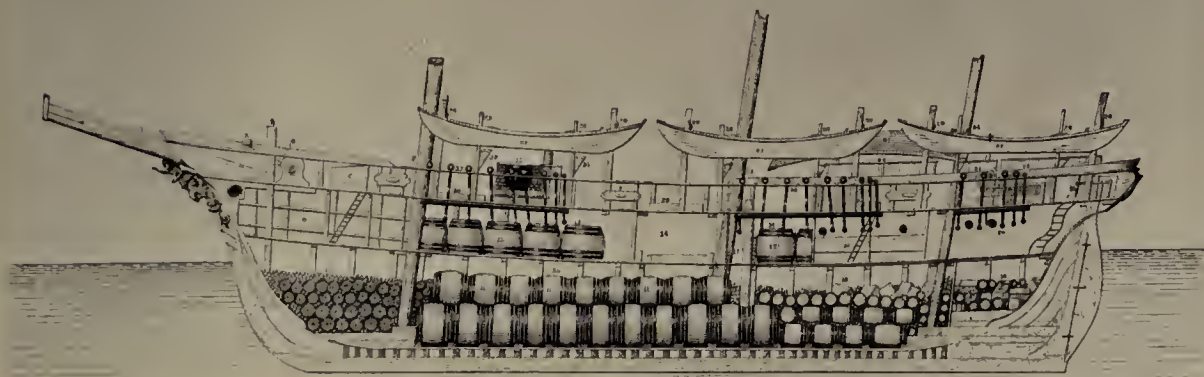


Fig. 2.

Deck and interior plan of the New Bedford whaling bark  
*Alice Knowles*, drawn by C. S. Raleigh

From George Brown Goode's *The Fisheries and Fishery Industries of the United States*, 1887



'Life in the Forecastle,' from J. Ross Brown's *Etchings of a Whaling Cruise . . . and a Brief History of the Whale Fishery*, 1846



Forecabin of the whaler *Charles W. Morgan* during the filming of the motion picture 'Down to the Sea in Ships,' 1922

Courtesy of The Whaling Museum, New Bedford





After cabin of the whaler *Charles W. Morgan*  
*Courtesy of The Whaling Museum, New Bedford*



Forecastle of the whaler *Charles W. Morgan*  
*Courtesy of Marine Historical Society, Mystic, Connecticut*



Eskimos in the after cabin of the whaling schooner *Era*, Hudson Bay, 1903



# THE AMERICAN NEPTUNE

Pictorial Supplement XIV

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Marine Paintings  
of  
Michele Felice Cornè  
(1752-1845)

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PUBLISHED BY THE PEABODY MUSEUM  
SALEM, MASSACHUSETTS

1972





# THE AMERICAN NEPTUNE

## Pictorial Supplement

### *Marine Paintings of Michele Felice Cornè. Part I*

MICHELE FELICE CORNÈ was born on the island of Elba in 1752, but little is known of him prior to his departure from Naples in November 1799 aboard the Derby-owned ship *Mount Vernon* and his subsequent arrival in Salem. There, he soon established a clientele among shipmasters and shipowners for portraits of their vessels and among the well-to-do for frescoes, idyllic scenes, and fireboard decoration. After a number of years in Salem, Cornè removed to Boston where, during the War of 1812, he executed many works depicting naval battles; thence to Newport, Rhode Island, in 1822, where he died in 1845. His versatility is reflected in the accompanying plates, a sampling of his total known output. Unless otherwise noted, all illustrations are from the original paintings by Cornè in the Peabody Museum of Salem.

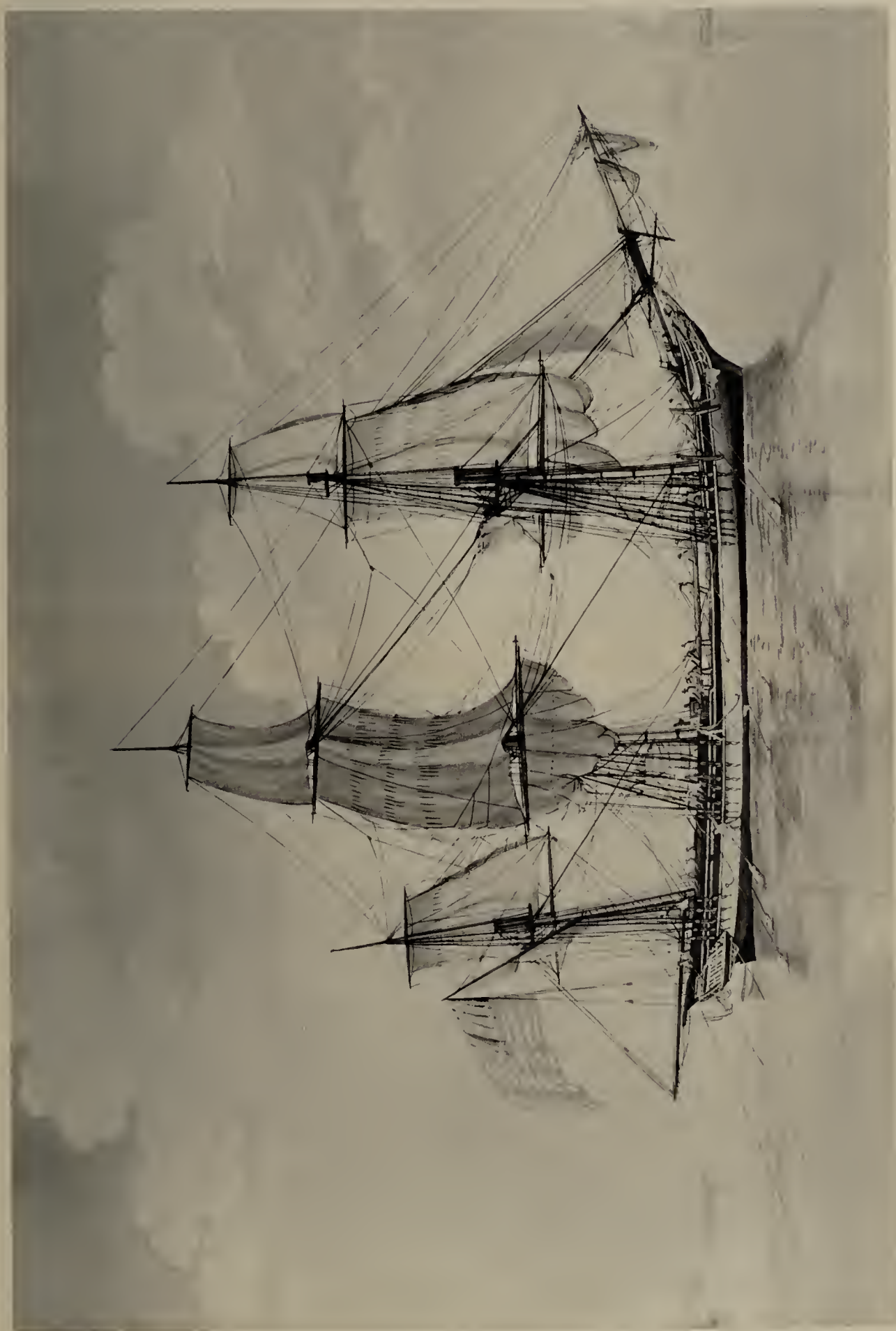


Ship *Adventure* of Salem, flying the house flag of John Norris.  
Built at Salem, 1796, 184 tons. Watercolor



Ship *America* of Charleston, May 1789; ex-*Pompey*, captured during the Revolution. Watercolor





Ship *America* of Charleston, fishing on the Grand Banks, May 1789. Watercolor



Brig *America* of Marblehead, Captain Archibald Selman,  
on 2 January 1803. Gouache



Ship *America* of Salem, formerly the French frigate *Blonde*,  
Captain Stephen Webb. Watercolor





Ship *America*, ex-*Pompey*, on the Grand Banks. Oil attributed to Cornè



Ship *Belisarius* of Salem, Captain Robert Peele, passing Crowninshield's Wharf. Built at Salem, 1794, 209 tons. Gouache attributed to Cornè.  
From a photograph in the Peabody Museum of the original



Brig *Cruger* of Salem, Captain John Barton, off Naples, 1800. Built in Maryland, 1788, 154 tons. Gouache attributed to Cornè



Brig *Dispatch* of New York off Naples. Watercolor attributed to Cornè





Ship *Fame*, or *Belisarius*, of Salem (see Plate V). *Fame* was built at Salem in 1802, 363 tons. Watercolor attributed to Cornè



Ship *Hazard* of Salem, 1802. Built at Salem, 1799, 325 tons. Gouache



Ship *Hazard* of Salem, 1805. Built at Salem, 1799, 325 tons. Gouache



*Marine Paintings of Michele Felice Cornè. Part II*



Ship *Hercules* of Salem, Captain Edward West, passing the Mole Head of Naples, 13 September 1809. Built at Haverhill, Massachusetts, 1805, 290 tons. Gouache attributed to Cornè



Ship *Howard* of Salem entering Naples, 1804, flying the house flag of William Gray. Built at Kittery, Maine, 1801, 290 tons. Watercolor attributed to Cornè



Ship *Iris* of Salem. Built at Kennebunk, Maine, 1797, 227 tons.  
Watercolor attributed to Cornè



Ship *Iris* of Salem in Naples Bay, flying the house flag of William Gray.  
A companion watercolor to the above





Ship *John* of Salem, 1803. Built at Salem, 1795, 285 tons. Watercolor



Wreck of the brigantine *Mars* of Salem, Captain James Clemmons, off Chebogue Point, Nova Scotia, 1801. Built at Salisbury, Massachusetts, 1794, 152 tons. Watercolor

*Courtesy of Mr. and Mrs. Bertram K. Little*



Ship *Mary* of Boston, engaging three French privateers, 1800. Watercolor.  
From a photograph at the Peabody Museum of the original





Ship *Mount Vernon* of Salem, Captain Elias Hasket Derby, 1799. Aboard this ship Cornè emigrated to the United States. A favorite subject, the two above are nearly identical. The Peabody Museum alone has twelve Cornè paintings of *Mount Vernon*, several of which are illustrated in the following plates.

Gouache and watercolor



Ship *Mount Vernon* of Salem, Captain Elias Hasket Derby, 1799. Built at Salem, 1798, 355 tons. Watercolors





Ship *Mount Vernon* of Salem, Captain Elias Hasket Derby, 1799. Built at Salem, 1798, 355 tons. Gouaches



Ship *Mount Vernon* of Salem, meeting a British squadron, 1799. Built at Salem, 1798, 355 tons.  
Oil attributed to Cornè



## PICTORIAL SUPPLEMENT

*Marine Paintings of Michele Felice Cornè. Part III*

Brig *Nancy Ann*, Captain Richard Cleveland, off Naples. Built at Salisbury, Massachusetts, 1809, 173 tons. Watercolor attributed to Cornè



Wreck of the Salem ship *Perserverance*, Captain James Cook, near Tarpaulin Cove, Cape Cod, 31 January 1805. Built at Haverhill, Massachusetts, 1794, 245 tons. Oil



Ship *Sally* of Salem entering Naples. Built at Boston, 1803, 322 tons.  
Watercolor attributed to Cornè



Ship *Ulysses* of Salem, Captain James Cook, cast away on Cape Cod,  
22 February 1802. Built at Amesbury, Massachusetts, 1794, 163 tons.  
Gouache attributed to Cornè





Ship *Volusia* of Salem cutting away the mizzenmast, 22 February 1802, during the same gale that claimed *Ulysses* (Plate XVIII). Built at Falmouth, 1801, 273 tons. Gouache



Unidentified sloop, fishing. Watercolor attributed to Cornè



The attack on Tripoli. The scene was painted by Corn  in 1805; a sketch for the painting appears below  
Courtesy of the United States Naval Academy Museum





U.S. Frigate Constitution running toward H.M.S. Guerriere, August 1812. Oil  
Courtesy of the New Haven Colony Historical Society



U.S. Frigate Constitution ranging alongside H.M.S. Guerriere, August 1812. Oil  
Courtesy of the New Haven Colony Historical Society





Action between the U.S. Frigate *Constitution* and H.M.S. *Guerriere*, August 1812. Oil  
Courtesy of the New Haven Colony Historical Society



U.S. Frigate Constitution captures H.M.S. Guerriere, August 1812. Oil  
Courtesy of the New Haven Colony Historical Society



## PICTORIAL SUPPLEMENT

*Marine Paintings of Michele Felice Cornè. Part IV*

ENGRAVED FOR THE NAVAL MONUMENT



## CAPTURE OF THE ESSEX.

Cornè painted many other views of American naval actions; a number, as the two above, were later engraved for publication in such works as *The Naval Monument*





The U.S. Frigate *Constitution* defeats H.M.S. *Java*, December 1812. From a photograph in the Peabody Museum of the original



The Fishery. Oil by Cornè, 1803, from the engraving by William Wollett after a painting by Robert Wright

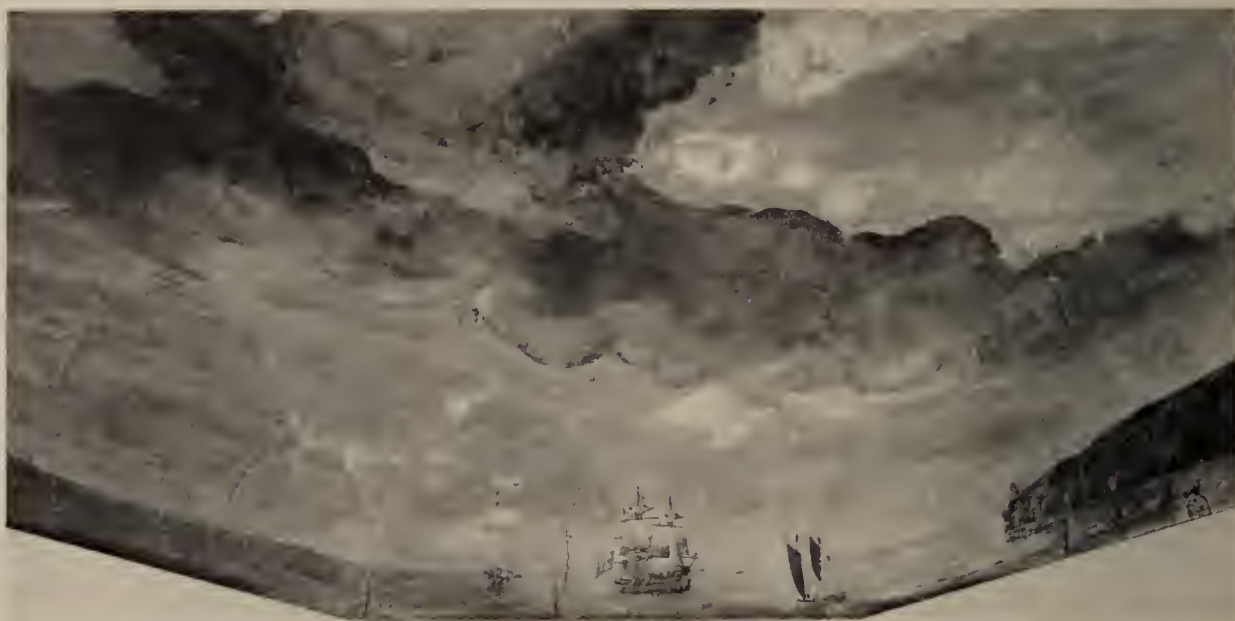




Corné's whimsical interpretation of the Landing of the Pilgrims. Note that as they land the date has already been cut into Plymouth Rock. Oil



Sign which hung over the door to East India Marine Hall (now part of the Peabody Museum of Salem), representing Salem Harbor, 1803. Oil



Detail from an allegorical representation of Salem Harbor, painted on plaster on the interior of the cupola from the Pickman-Derby-Brook House, Salem, and now owned by the Peabody Museum



Ezekiel Hersey Derby Farm, South Salem, circa 1800. Oil  
 Courtesy of Mr. and Mrs. Bertram K. Little





Capetown, South Africa. Fireboard painted by Cornè in 1804 for the East India Marine Society, Salem. Oil



Foreign Factories at Canton, China. Fireboard painted by Corn  in 1804 for the East India Marine Society, Salem. Oil



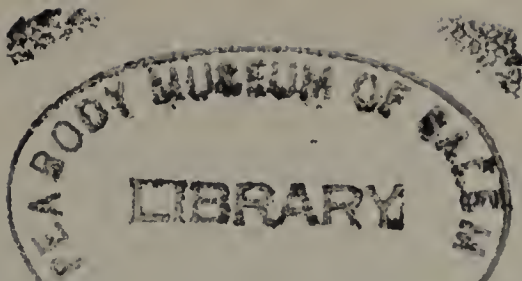


The Death of Captain James Cook, copied from an engraving in *Atlas to Cook's Voyages*.  
Oil on copper attributed to Cornè



Captain James Cook (1728-1779). Oil portrait by Cornè, 1803, after  
an engraving of Cook





# THE AMERICAN NEPTUNE

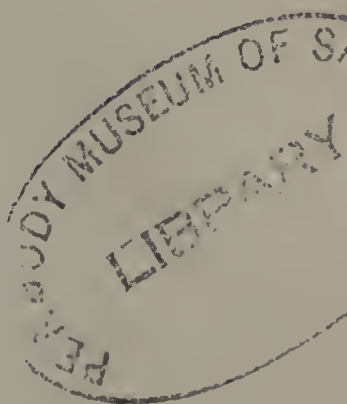
## Pictorial Supplement XV



### *Photographs of Whaling Vessels*

PUBLISHED BY THE PEABODY MUSEUM  
SALEM, MASSACHUSETTS

1973







# THE AMERICAN NEPTUNE

## Pictorial Supplement

*Photographs of Whaling Vessels. Part I*

### Brigs and Schooners

WHILE American whaleships are hardly strangers to anyone, the obscure and unknown details of these craft probably far outweigh those that are definitely known. The smaller vessels of the Atlantic whale fishery, most of them brigs and schooners, have been almost totally disregarded while the larger ships and barks are continually represented by a handful of highly publicized and not always typical examples. In similar fashion, the activities of these craft have been examined primarily in their more glamorous aspects, at the expense of a unified concept of the whaling industry as a whole. To rectify this problem pictorially is impossible, but it is hoped that from among the accompanying photographs whaling enthusiasts will find a few they have never before seen in print. THE AMERICAN NEPTUNE acknowledges its gratitude to The Whaling Museum, New Bedford, Massachusetts, from which the following photographs, unless credited otherwise, have been drawn.



Schooner *William Wilson*, 91.3 tons. Built at Plymouth, Mass., 1856; converted to whaling and registered at Marion, Mass., 1866; under New Bedford management, 1882; condemned and broken up, 1889

*Courtesy of the Peabody Museum of Salem*



Schooner *Pedro Varela*, 89.68 tons. Built at Somerset, Mass., 1853; formerly U.S. Revenue Cutter *Campbell*. Reregistered at New Bedford, 1876, then a whaler; lost at sea, 1919



Schooner *E. B. Conwell*, 91.38 tons. Built at Essex, Mass., 1859; reregistered at New Bedford, 1878, under the name of *Eleanor B. Conwell*. No whaling cruises reported after 1907





Schooner *Adelia Chase*, 84.65 tons. Built at Bath, Maine, 1875; registered at New Bedford, 1879, then a whaler. Sold and withdrawn in 1906; subsequently abandoned at Brava, Cape Verde Islands



Schooner *Rosario*, 149 tons. Built at San Francisco, 1878; first recorded whaling cruise, 1888; lost in the ice off Point Barrow, 1898



Schooner *Era*, 127.33 tons. Built at Boston, 1847; reregistered at New London, Conn., 1877, then making whaling cruises into Hudson Bay; reregistered at New Bedford, 1895; lost at Miquelon, July 1906





Schooner *Cameo*, 200 tons. Recorded in New Bedford registers as built at Bath, Maine, 1878, and enrolled at New York, 1904; reregistered at New Bedford, 1904; first whaling cruise, 1908; returned from last whaling cruise, 1921



Schooner *Bertha D. Nickerson*, 89 tons. Built at Boothbay, Maine, 1883; reregistered at New Bedford, 1906, as a whaler; arrived from last whaling cruise, 1915, probably becoming a Brava packet; sold foreign, 1921



Brig *Abbott Lawrence*, 159.81 tons. Built at Duxbury, Mass., 1849; reregistered at Fairhaven, Mass., 1867, as a whaler; reregistered at New Bedford, 1875; condemned and sold foreign, 1881. The term 'brig' was used loosely by whalers; most 'brigs' were probably hermaphrodites, particularly after 1840





*Brig Isabella, 1878*

Brig *Isabella*, 132.14 tons. Built at Derby, Conn., 1845; reregistered at New London, Conn., 1863, as a whaler; reregistered at New Bedford, 1878; lost in Hudson Strait, 1884; crew rescued by schooner *Era* (see Plate IV)



Brig *Frances A. Barstow*, 127.57 tons. Built at New Bedford, 1877; based at San Francisco following her cruise of 1889-1890; returned to New Bedford, 1897; sold at Bermuda, 1900



Brig *Sullivan*, 344 tons. Built at Gouldsboro, Maine, 1866; reregistered at Norwich, Conn., 1905; lost at Fayal after dragging her anchor, 1913



Brig *Viola*, 190 tons. Built at Essex, Mass., 1910. Originally hailing from Portland, Maine, she made five whaling cruises out of New Bedford; lost at sea on the fifth cruise, 1917



*Photographs of Whaling Vessels. Part II*

## Ships and Barks



Ship *Benjamin Tucker*, 348 68/95 tons. Built at Mattapoisett, Mass., and registered at New Bedford, 1839. Burned by C.S.S. *Alabama*, 1862. This daguerreotype shows her at Honolulu, 3 November 1856, following a severe storm



Ship *Coral*, 370 15/95 tons (361.55 tons, new register). Built at Newbury, Mass., 1819; reregistered at New Bedford, 1832; condemned and refitted at San Francisco, 1878; withdrawn from service, 1889. This photograph was probably made in 1856



Ship *California*, 398  $\frac{5}{95}$  tons (366.58 tons, new register). Built and registered at New Bedford, 1842; cut down to bark rig and stationed at San Francisco before her cruise of 1891-1892; completed final cruise, 1906; broken up at San Francisco



Ship *Niger*, 436  $\frac{46}{95}$  tons (411.69 tons, new register). Built at Mattapoisett and registered at New Bedford, 1844; last whaling cruise ended, 1890; abandoned as unseaworthy, 1897. This photograph is believed to have been taken by William Bradford in 1886 when *Niger* was outward bound on her last voyage





Ship *James Arnold*, circa 1890, under Chilean registry



Ship *James Arnold*, 392 70/95 tons (345.84 tons, new register). Built at New Bedford, 1852; registered there, 1853; after 1895 under Chilean ownership; still whaling in 1925, then registered at Talcahuano



Bark, ex-ship, *Lagoda*, 340 62/95 tons (371.15 tons, new register). Built at Scituate, Mass., 1826; converted to a whaler and reregistered at New Bedford, 1841; converted to bark, 1860; based at San Francisco, 1888-1889; condemned at Yokohama and sold, 1890



Bark, ex-ship, *Hunter*, 452 75/95 tons (355.13 tons, new register). Built at Gardiner, Maine, and registered at New Bedford, 1851; converted to bark, 1868; reregistered at San Francisco, 1881; last recorded whaling cruise, 1893





Bark *Tropic Bird*, 220  $\frac{38}{95}$  tons (150.48 tons, new register). Built at Dartmouth, Mass., and registered at New Bedford, 1851; condemned and sold at Bermuda, 1885



Bark, ex-ship, *Lancer*, 396  $\frac{3}{95}$  tons (295.53 tons, new register). Built at Newburyport, Mass., and registered at New Bedford, 1852; converted to bark, 1868; stationed at San Francisco after 1887; condemned at Vladivostok, 1890



Bark *Mermaid*, 326  $35/95$  tons (273.32 tons, new register). Built and registered at Westport, Mass., 1855; reregistered at New Bedford, 1880; reregistered at San Francisco after 1891 cruise; lost at Dutch Harbor, 1899



Bark *Laconia*, 157.91 tons. Built at Medford, Mass., 1860; reregistered at New Bedford, 1866; condemned at Mahé, 1879





Bark *Concordia*, 368.58 tons. Built at Mattapoisett, Mass., and registered at New Bedford, 1867; wrecked in the Arctic, 1871

*Courtesy of the Peabody Museum of Salem*



Steam bark *Orca*, 628.04 tons. Built and registered at San Francisco, 1882; lost in the ice off the Seahorse Islands southwest of Point Barrow, 1897

*Courtesy of the Peabody Museum of Salem*



Steam bark *Balaena*, 523.63 tons. Built and registered at San Francisco, 1883; wintered at Herschel Island, 1892-1893; lost at St. Lawrence Island, 1901



Steam bark *Navarch*, 254.21 tons. Built and registered at Bath, Maine, 1892; reregistered at New Bedford the same year; reregistered at San Francisco, 1893; lost in the ice off Point Barrow, 1897  
*Courtesy of the Bath Marine Museum, Bath, Maine*



*Photographs of Whaling Vessels. Part III*

## Vessels and Gear at Wharfside



Unknown vessel hove down for recoppering, probably before 1860. The vessel's deck arrangement and fittings are characteristic of many early nineteenth-century whalers. Note the windlass abaft the foremast



Ship *Niger* hove down, probably prior to her 1886 cruise. This picture has been previously misidentified as one of *James Arnold* and confused with a similar view of the latter published in Church's *Whale Ships and Whaling*.





Ship *James Arnold* hove down for recoppering. Date unknown



Ship *James Arnold* hove down with the rigger standing in the foreground. Date unknown  
Courtesy of the Peabody Museum of Salem





Heaving down the bark *Josephine*, 384.54 tons, built at Bath, Maine, 1877. Heaving-down windlass with windlass gang in the foreground. Date unknown



Bark *Mermaid* on the marine railway at Fairhaven, Mass., 4 June 1891. The photograph was taken while she was being prepared for her first North Pacific cruise.  
Note the stem being blocked in with ice sheathing







Ships and wharves along Front Street, near Middle Street, New Bedford, Massachusetts, 1869. The schooner behind the chimney is possibly *Petrel*, 59.01 tons, built at Newbury, 1840. The whalers at the adjacent wharf are (left to right): bark, ex-ship, *Fanny*, 390.86



York, 1822; unidentified bark; bark *Eugenia* (lower), 315.39 tons, Philadelphia, 1839; *Louisa* (middle), 303.65 tons, Baltimore, 1832; ship *Swallow* (upper), 326.91 tons, Fair-  
 1856; ship *Herald* (wharf behind), 300.12 tons, Newbury, 1818; others unidentified





Bark *Bertha*, 177.37 tons, built at New Bedford, 1877, on the marine railway at Fairhaven. Date unknown



Bark *Kathleen*, 306 12/95 tons, built at Philadelphia, 1844. Shown at wharfside, fitting out





Front Street, near Middle Street, New Bedford. James M. Snow, a shipsmith, first occupied the lower right building in partnership with Nathaniel S. Purrington, circa 1850



The Leonard whaleboat shop, probably at Acushnet, Mass., circa 1890. Ebenezer Leonard, Jr. (center) and sons Charles F. (rear) and Eben F. (front)



Whaleboat on wagon. Date unknown and builder unidentified



Turning a windlass barrel at New Bedford. Date unknown



*Photographs of Whaling Vessels. Part IV*

Vessels at Sea



Bark *Wanderer*, 303.28 tons, built at Mattapoisett, Mass., 1878. Sailing day, circa 1920





Ship *James Arnold*. Sailing day, circa 1890



Bark, ex-ship, *Charles W. Morgan*. Crew picking oakum abaft the tryworks





Ship *California*, circa 1903. Whaleboat drill in the tropics



Ship *California*, circa 1903. 'Wash day'. Cooper or carpenter and assistants working at the bench



Ship *California*, circa 1903. Whaleboat with bowhead whale in the North Pacific



Ship *California*, circa 1903. Upset whaleboat in the North Pacific





Ship *California*, circa 1903. Unhinging a sperm whale's jaw



Diesel auxiliary schooner *Polar Bear*, 81 tons, built at Seattle, 1911. Cutting in a bowhead whale during her whaling cruise, 1913-1914



Unknown vessel, circa 1890, cutting in a bowhead whale. (Above), bringing the upper jaw aboard. (Below), cleaning the baleen plates (whalebone)





Ship *California*, circa 1903, in the North Pacific, trying out



Unidentified schooner, date unknown, cutting in a finback whale.  
The left view shows cutting staging in its pre-1860 form





Whaling vessels at anchor at Horta, Fayal, circa 1910-1911. Identified schooners from left to right: *Pedro Varela* (white hull), *Cameo*, *Bertha D. Nickerson*. Identified barks from left to right: *Platina* (background), *Morning Star*, *Bertha*. Brig *Viola* at right.



# THE AMERICAN NEPTUNE

## Pictorial Supplement XVI

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Steamship Paintings of

Antonio Nicolo Gasparo Jacobsen  
(1850-1921)

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PUBLISHED BY THE PEABODY MUSEUM

· SALEM, MASSACHUSETTS

1974





# THE AMERICAN NEPTUNE

## Pictorial Supplement—Part I

*Steamship Paintings of  
Antonio Nicolo Gasparo Jacobsen (1850–1921)*

ANTONIO N. G. JACOBSEN was born at Copenhagen on 2 November 1850. As a consequence of the Franco-Prussian War, he emigrated to New York in 1871 where he was first employed to decorate safe doors. His talent was noticed by an official of the Old Dominion Line who urged him to paint portraits of his company's vessels. Jacobsen soon found himself depicting the ships of numerous other steamship companies with his career becoming rapidly established. He died on 2 February 1921, but even as late as a decade ago his work was little appreciated. Now, the meticulous, documentary content of his oils has brought him increasing recognition. Those reproduced here are all from the Peabody Museum's permanent or deposit collections. The order of arrangement is chronological by date the ships depicted were built.



*Fulton*, 327 tons. Built for Robert R. Livingston and Robert Fulton, she went into service along the Hudson River in 1814.



*Savannah*, 319 tons. Launched at Corlear's Hook, New York, in 1818 as a sailing packet but rebuilt as a steamer. The first steam propelled vessel to cross the Atlantic.



*Eudora*, 252 tons. Built at Philadelphia in 1843. The first vessel of the Fall River Line; later went to California during the Gold Rush.





*Forest City*, 1,134 tons. Built at Greenpoint, Long Island, in 1854 for the Portland Steam Packet Company.  
Painting attributed to Jacobson.

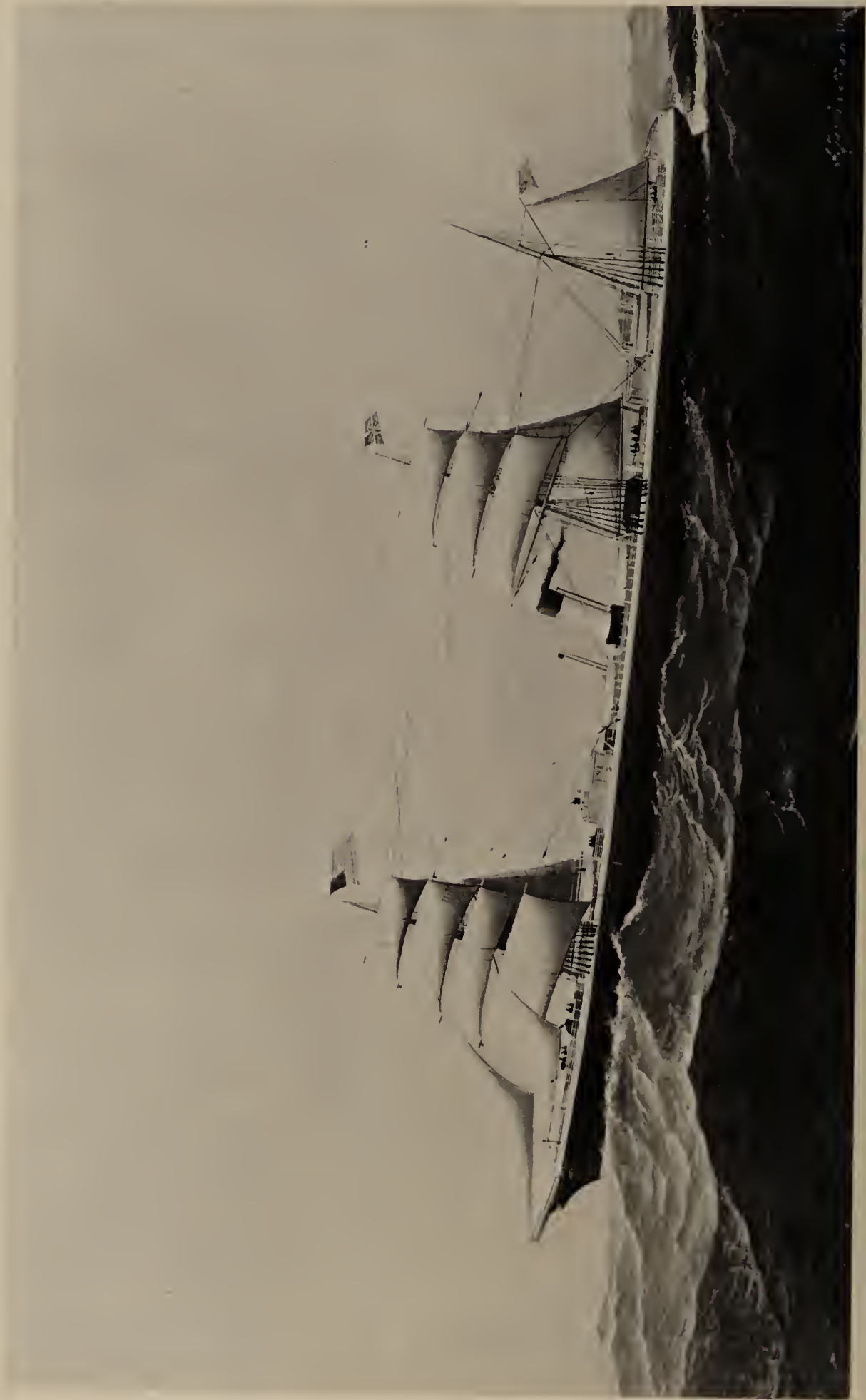


*United States*, 1,289 tons. Built at Portland, Connecticut, in 1854. Later owned by the Merchants Line and by Nickerson & Company of Boston.





*Mississippi*, 1,038 tons. Built at Dumbarton, Scotland, in 1863. Ex-blockade runner *Memphis*. Painting dated 1878.



*Erin*, 4,500 tons. Built at Jarrow-on-Tyne in 1864 for transatlantic service in the National Line. Painting dated 1879.





*Egypt*, 4,670 tons. Built at Liverpool in 1871 for transatlantic service in the National Line. Painting dated 1878.



*Oceanic*, 3,707 tons. Built at Belfast, Ireland, in 1870. She was the pioneer vessel of the White Star Line. Later owned by the Occidental and Oriental Steamship Company.



*Falmouth*, 1,156 tons. Built at New York in 1872 for the New England & Nova Scotia Steamship Company, a subsidiary of the International Steamship Company.



*Steamship Paintings of  
Antonio Nicolo Gasparo Jacobsen (1850-1921)*



Joy Line Steamers. Left to right: *Seaboard* (662 tons, built 1874), *Larchmont* (1,606 tons, built 1885), *Old Dominion* (2,222 tons, built 1872), *Edgemont* (1,409 tons, built 1881). Painting dated 1905.



*Rotterdam*, 1,694 tons. Built at Renfrew, Scotland, in 1872 for the Holland-America Line. Painting dated 1873.



*City of Chester*, 4,566 tons. Built at Greenock, Scotland, in 1873 for the Inman Line. Later named *Chester*, *Sedgewick*, *Arizona*, and *Napoletano*. Painting dated 1879.



*General Whitney*, 1,848 tons. Built at Wilmington, Delaware, in 1873 for the Metropolitan Steamship Company.





*Vaderland*, 2,748 tons. Built at Jarrow-on-Tyne, in 1872 and the pioneer vessel of the Red Star Line. Later named *Geographique*. Painting dated 1918.



*Anchoria*, 4,167 tons. Built at Barrow-in-Furness, England, in 1874, for the Anchor Line. Painting dated 1876.



*Britannic*, 5,004 tons. Built at Belfast, Ireland, in 1874 for the White Star Line. She won the Atlantic Speed Record in November 1876. Painting dated 1888.





*Somerset*, 1,923 tons. Built at Stockton, England, in 1875 for Whitwill & Son. Painting dated 187[?].



*Lepanto*, 2,311 tons. Built at Hull, England, in 1877 for T. Wilson's Sons & Company. Painting dated 1882.





*Nahant*, 399 tons. Built at Chelsea, Massachusetts, in 1878 for the Nahant Steamboat Company.  
Painting attributed to Jacobsen.



*Navahoe*, 1,880 tons. Built at Hamburg, Germany, in 1880. Ex-*Thuringer*.  
Painting dated 1898.



*State of Maine*, 1,449 tons. Built at Bath, Maine, in 1881 for the International  
Steamship Company. Later sold and renamed *Edgemont*; then *Cape May*.  
Painting attributed to Jacobsen.



*Steamship Paintings of  
Antonio Nicolo Gasparo Jacobsen (1850-1921)*



*Excelsior*, 3,264 tons. Built at Wilmington, Delaware, in 1882 for Morgan's L. & T. R. R. Company. Painting dated 1883.



*Oregon*, 7,250 tons. Built at Glasgow, Scotland, in 1883 for the Guion Steamship Company; here shown after a collision. Schooner *Phantom* with rescued passengers at left. Painting dated 1908.



*Westernland*, 5,736 tons. Built at Birkenhead, England, in 1884 for the Red Star Line. Painting dated 1904.



*Cumberland*, 1,606 tons. Built at Bath, Maine, in 1885 for the International Steamship Company. Sold to the Joy Line in 1902 and renamed *Larchmont*. Painting dated 1899.





Left to right: *Old Dominion* (2,223 tons, built 1872) of the Dominion Steamship Line and Metropolitan Steamship Company  
steamers *H. F. Dimock* (2,625 tons, built 1884), *Herman Winter* (2,626 tons, built 1886), and *General Whitney*  
(1,849 tons, built 1873). Painting dated 1914.



*City of Paris*, 10,499 tons. Built at Glasgow, Scotland, in 1889 for the Inman Line. Later named *Paris*, Yale, Philadelphia, and *Harrisburg*. Painting attributed to Jacobsen.





*Clearwater*, 1,147 tons. Built at Newcastle, England, in 1894. Painting dated 1899 when owned by the Clearwater Steamship Company.



*St. Croix*, 1,994 tons. Built at Bath, Maine, in 1895 for the International Steamship Company. Painting dated 1899.



*Carolina*, 5,018 tons. Built at Newport News, Virginia, in 1896. Other names: *City of Savannah* and *La Grande Duchesse*. Painting dated 1906, when owned by the U. S. & Porto Rico Navigation Company.





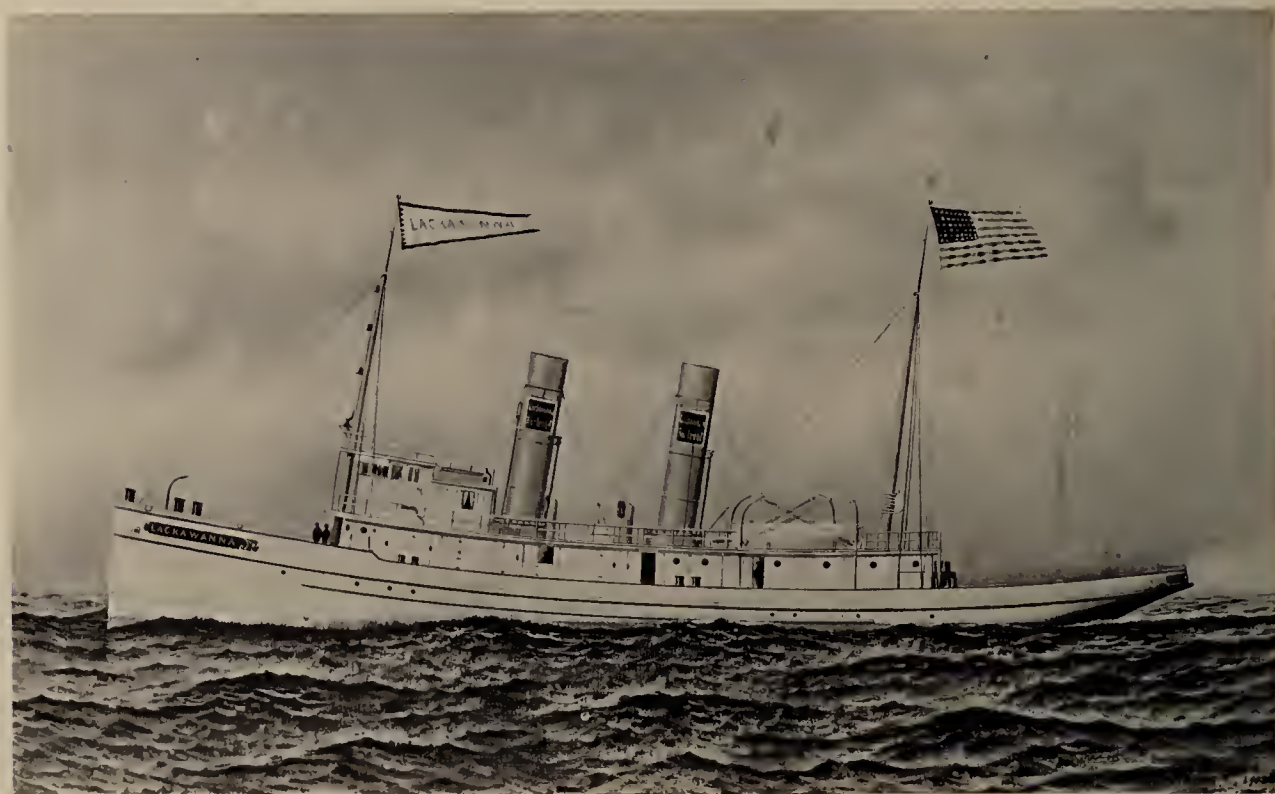
*Horatio Hall*, 3,168 tons. Built at Chester, Pennsylvania, in 1898 for the Maine Steamship Company. Painting dated 1916, seven years after she collided with *H. F. Dimock* and sank.



*Prince George*, 2,040 tons. Built at Hull, England, in 1898. Painting dated 1909, when owned by the Dominion Atlantic Railway Company.



*Governor Dingley*, 3,826 tons. Built at Chester, Pennsylvania, in 1899 for the Portland Steam Packet Company.



*Lackawanna*, 340 ton tug. Built at Camden, New Jersey, in 1900 for the Lackawanna Railroad. Painting dated 1905.



*Steamship Paintings of  
Antonio Nicolo Gasparo Jacobsen (1850-1921)*



*La Savoie*, 11,639 tons. Built at St. Nazaire, France, in 1900 for the French Line.



*Minneapolis*, 13,401 tons. Built at Belfast, Ireland, in 1900 for the Atlantic Transport Line. Painting dated 1902.



*City of Rockland*, 1,696 tons. Built at East Boston, Massachusetts, in 1901 for the Boston and Bangor Steamship Company. Painting dated 1915.



*Joseph W. Fordney*, 3,677 tons. Built at Newcastle, England, in 1901. Ex-*Beaumont*. Painting dated 1904.





*Zeeland*, 11,905 tons. Built at Glasgow, Scotland, in 1901 for the Red Star Line. Renamed *Northland* and *Minnesota*. Painting attributed to Jacobsen.



*Providence*, 4,365 tons. Built at Quincy, Massachusetts, in 1905 for the Old Colony Steamboat Company. Painting dated 1915.





*Harvard*, 3,737 tons. Built at Chester, Pennsylvania, in 1906 for the Metropolitan Steamship Company. Painting dated 1906.



Left to right: the 104-ton, Salem-registered steamboat *Massachusetts* of 1817 and her 4,779-ton namesake of 1907, built at Philadelphia, Pennsylvania, and operated by the Eastern Steamship Corporation. Painting dated 1915.





*Camden*, 2,153 tons. Built at Bath, Maine, in 1907 for the Eastern Steamship Company. Painting dated 1915.



*Lusitania*, 30,882 tons. Built at Glasgow, Scotland, in 1907 for the Cunard Steamship Company. Painting dated 1914.



*Commonwealth*, 5,980 tons. Built at Philadelphia, Pennsylvania, in 1908 for the New England Navigation Company. Painting dated 1915.

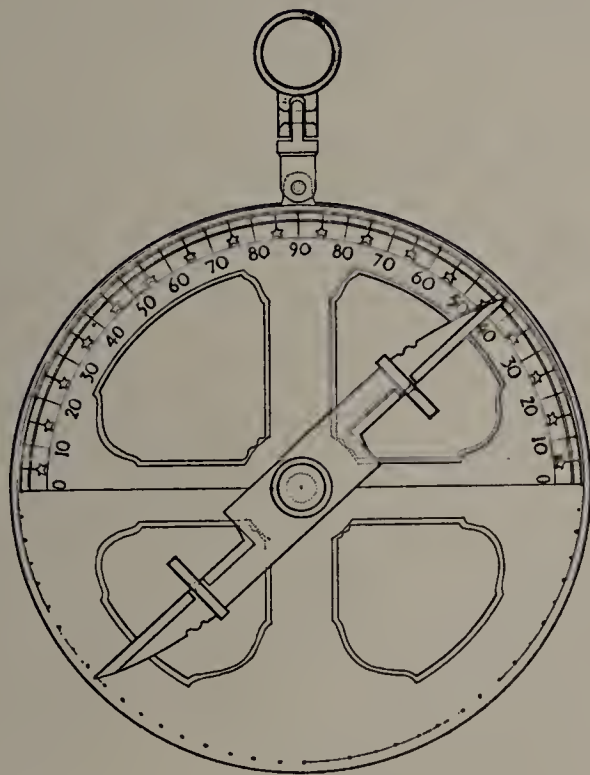


# THE AMERICAN NEPTUNE

## Pictorial Supplement XVII

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### *Instruments of Navigation*



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PUBLISHED BY THE PEABODY MUSEUM  
SALEM, MASSACHUSETTS

1975





## THE AMERICAN NEPTUNE

## Pictorial Supplement XVII

*Instruments of Navigation*

THE following plates illustrate a few of the major instruments of navigation, as well as related devices, represented in the collections of the Peabody Museum of Salem. This collection owes its origin to the very foundation of the museum in 1799 and now has become one of the best of its type in the world today. Over the years, several catalogues, now out of print, have been published about it; others undoubtedly will follow. In the meantime, we offer at least a glimpse of many individual instrument types. They are presented here for illustrative purposes only and are intended neither as a catalogue nor as a primer of use.

*Part I. Instruments of Location*

*Quadrant*,  $9\frac{7}{8}$ " radius, made by Nathaniel Bowditch in 1792 when nineteen years old. It incorporates sun dials, tables of solar declination, sun rise and sun set, and tidal computer with slide rule for the moon's age between 1789 and 1799.



*Astronomer's Astrolabe*,  $8\frac{5}{8}$ " diameter, of Italian origin, after 1582 and made of iron. The Arms of the City of Gloucester, England, appear on the reverse.



*Mariner's Astrolabe*, 16th century,  $7\frac{1}{16}$ " diameter. This instrument, now missing its suspension ring and part of the alidade, was found in Lyme Bay, Dorset, England, in July 1967.





*Cross Staff*, 36" long, owned in 1718 by the Reverend Edward Holyoke of Marblehead, Massachusetts. 'Dutch Shoe' at the left is original, but the cross is a modern replacement.



*Davis Quadrant (Back Staff)*, American,  $29\frac{1}{2}$ " radius, made in 1676 by Boston instrument maker James Halsey. The vanes are missing.

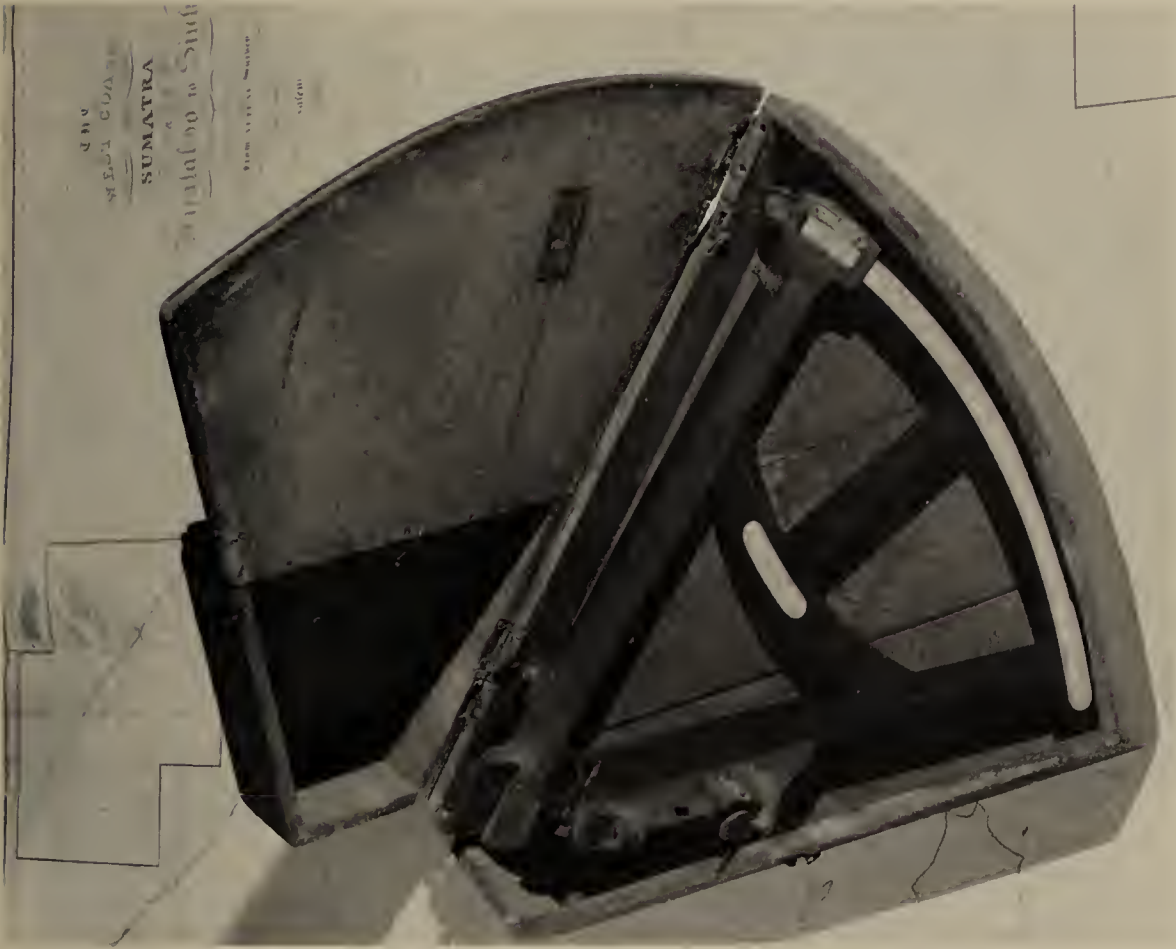


*Davis Quadrant (Back Staff)*, English, 18th century, 24" radius. Made by John Gilbert, Tower Hill, London. The three vanes are original.

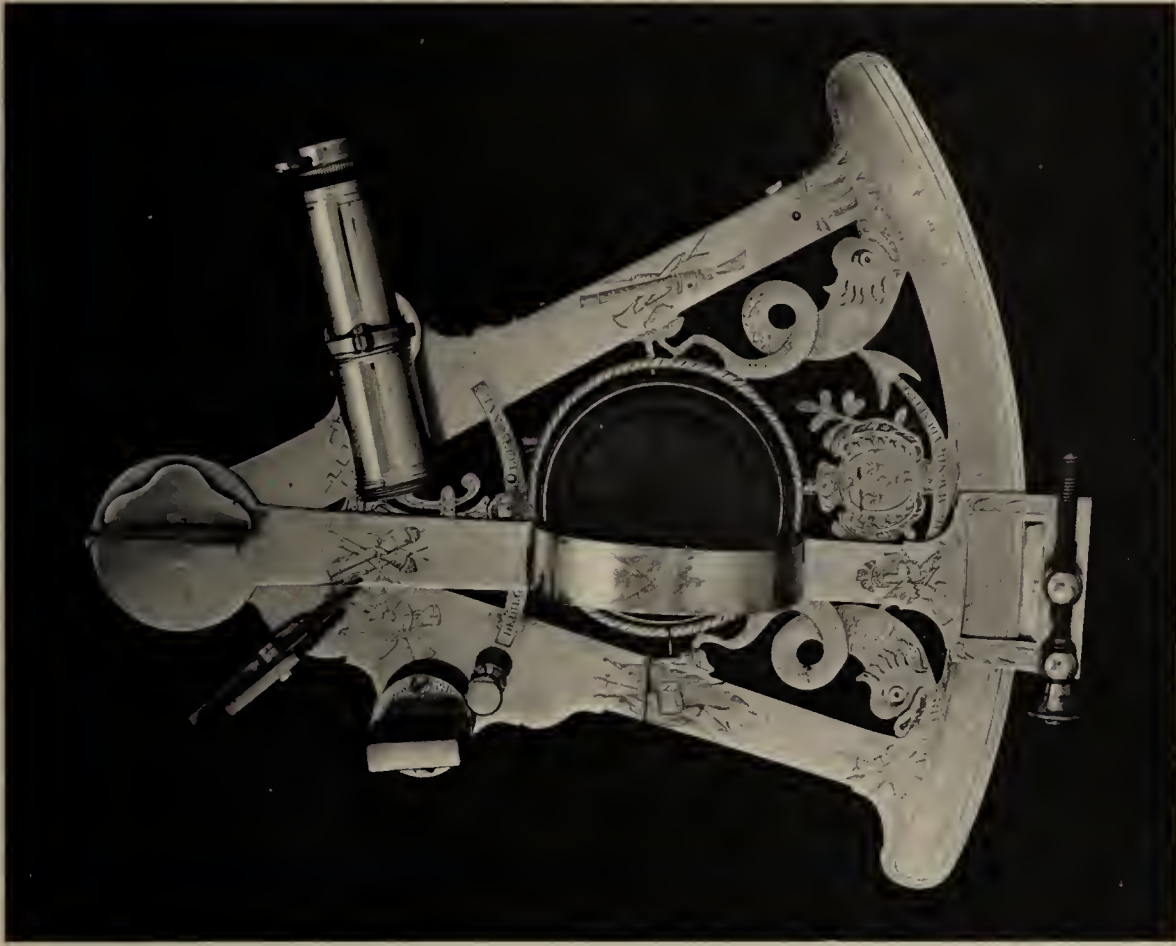


*Hadley Quadrant (Octant)*, American, 1755, 20" radius, made by John Dupee of Boston.





*Hadley Quadrant (Octant)*, English, 1773,  $15\frac{3}{8}$ " radius,  
made by Thomas Ripley of London.



*Hadley Quadrant (Octant)*, French, circa 1786, radius  $9\frac{3}{8}$ ",  
engraved 'Dedié a Sa Majesté Louis XVI Fait Par  
Magnié a Dunkerque.'

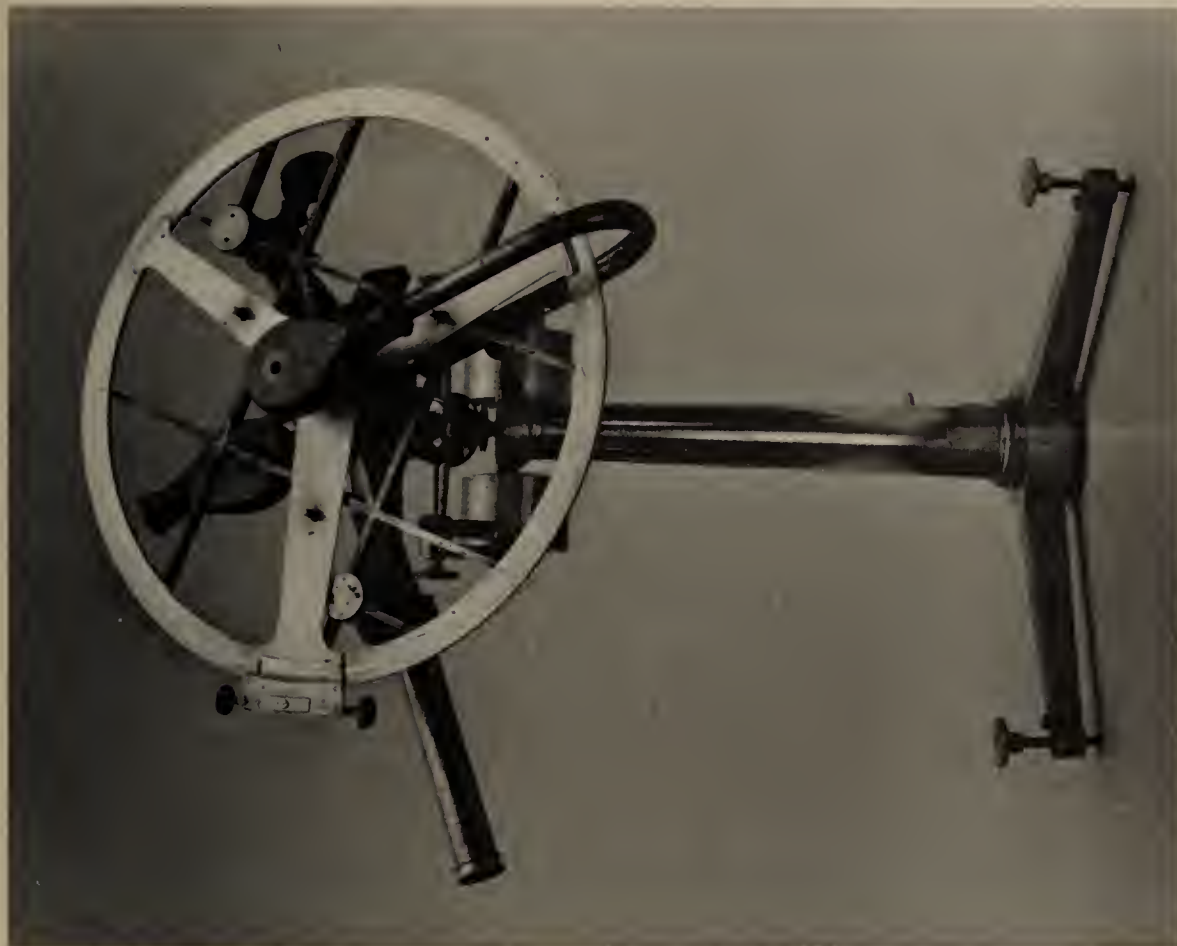


*Hadley Quadrants (Octants)*, English. At left, circa 1800, radius  $115\frac{5}{8}$ ", made by Spencer, Browning & Rust, London; at right, circa 1830, radius  $95\frac{5}{8}$ ", made by Norie & Co., London.



*Sextant*, English, 1797, radius  $13\frac{3}{4}$ ". Made by 'Owens Liverpool.'





*Circle*, English, circa 1796, 11" diameter, marked  
'Troughton II London,' with columnar stand.



*Sextant*, English, 1922, radius 7". Made by Heath & Co.,  
Ltd., New Eltham, London. Examiner's certificate from  
'Hezaniith' Observatory Works in the lid of the box.



*Circle, English, circa 1850, 10 $\frac{3}{8}$ " diameter. Maker unidentified.*



*Artificial Horizon, 19th Century, with boxwood mercury flask at right.*



*Part II. Instruments of Direction*

*Lodestones and Instrument Makers' Magnets.* From left to right: natural lodestone, 17th-century English lodestone with brass caps, early 18th-century permanent magnet with brass case, 18th-century lodestone with silver caps.



*Mariner's Compass,* American, circa 1802,  $7\frac{3}{8}$ " diameter oak bowl, made by Benjamin King of Salem. This cut-away view shows the typical construction of a dry card compass.



*Mariner's Compass, American, circa 1860, dry card,  $7\frac{1}{4}$ " diameter, in binnacle box with lamps. Card marked 'F. W. LINCOLN JR. & CO. BOSTON, MASS.'*





*Mariner's Compass, American, circa 1920, liquid, 9 1/4" diameter, made by E. S. Ritchie & Sons, Inc., Boston.*



*Chinese Compass, circa 1800, 3½" diameter. The arrowhead points South.*



*Japanese Compass, 1900, 2¾" diameter. The needle had a crossbar on the South-seeking end.*





*Tell-Tale Compass, Danish, circa 1760, average diameter  $6\frac{3}{4}$ ". Top compass card marked 'I. I. BORGER KIØBENHAVN;'; lower card marked 'B\*BROWNE MATHL INSTT MAKER &C BRISTOL.'*



*Tell-Tale Compass, English, circa 1790, diameter  $5\frac{3}{4}$ ". Card marked 'Made by JNº GILBERT Tower Hill LONDON.'*



*Azimuth Compass, English, circa 1793,  $7\frac{3}{8}$ " diameter. Made by Ralph Walker, London, but with card of Samuel Emery, Salem.*



*Azimuth Compass, Russian, 1809,  $7\frac{1}{4}$ " diameter. Compass card marked 'CT ПЕТЕРБУРГЪ [ST PETERSBURG] 1809.'*





*Azimuth Compass, American, circa 1823, 7" diameter.  
Made by John H. Wheeler, New York.*



*Variation Compass, English, circa 1770, mahogany base with ivory scales, pillars, scopes, and tube. Made by Peter Dollond, London.*



*Surveyor's Compass, American, circa 1730. Mahogany base, rectangular pewter card, brass scale and alidades.*

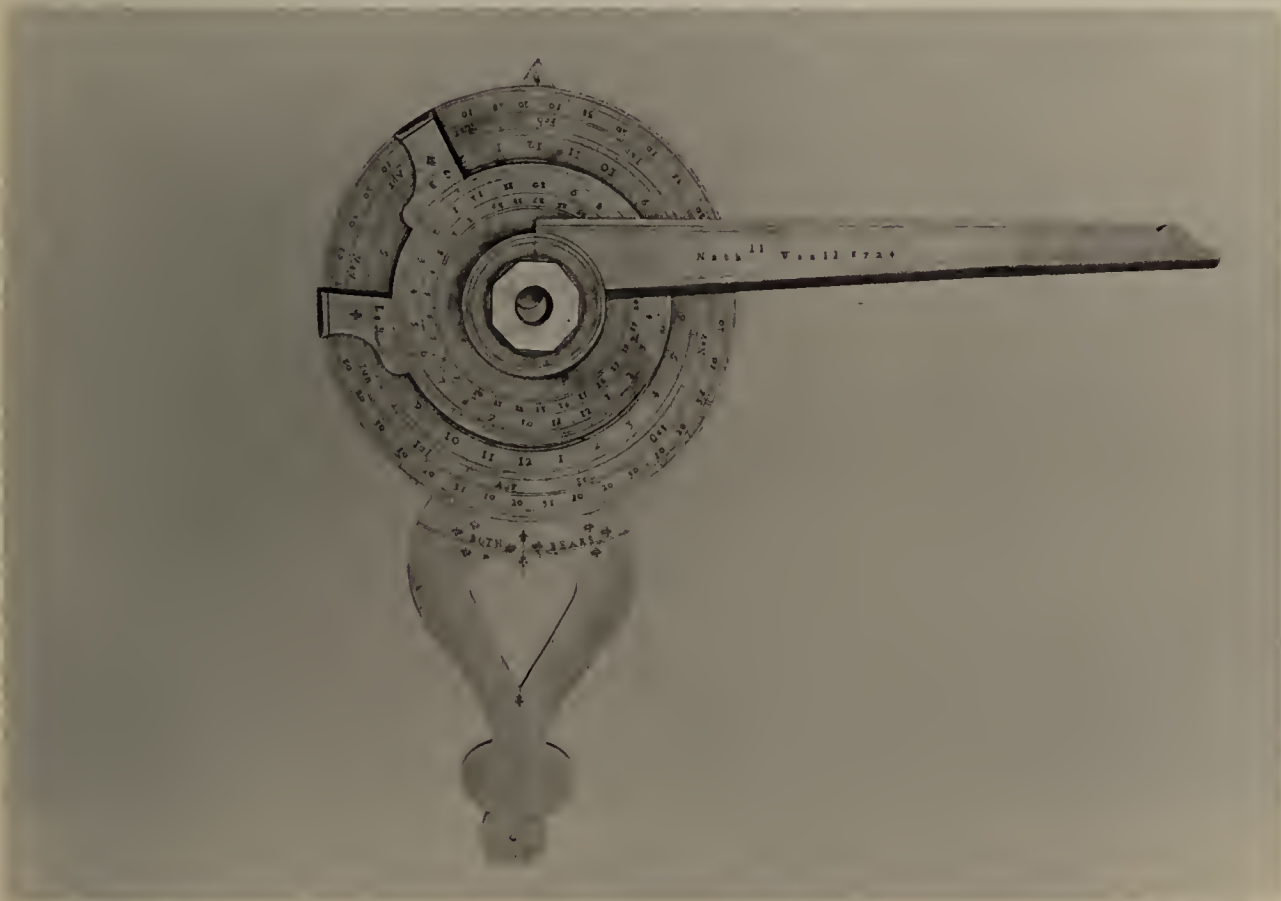


*Surveyor's Compass, American, circa 1810, 7" dial diameter. Made by William Davenport of Philadelphia.*



*Part III. Instruments of Time, Speed, and Distance*

*Ring Dials.* At left, English, circa 1680, made by Walter Henshaw, London,  $5\frac{3}{8}$ " diameter; at right, French, circa 1700, made by Delure, Paris,  $4\frac{15}{16}$ " diameter.



*Nocturnal,* English, 1724,  $8\frac{5}{8}$ " length. Nathaniel Viall was a Boston shipmaster.



*Astronomical Clock, 6' 6" high, made in the 1830s by William Bond & Son, Boston, for N. Ingersoll Bowditch, son of Nathaniel Bowditch.*





*Chronometer*, English, circa 1820-30, 4" dial diameter, by French, Royal Exchange, London.



*Chronometer*, English, 1792-93, 3" diameter of watchcase, marked 'Brockbanks London No. 3493.'



*Chronometer, English, circa 1893, 4¾" dial diameter, by  
E. Dent & Co., London.*

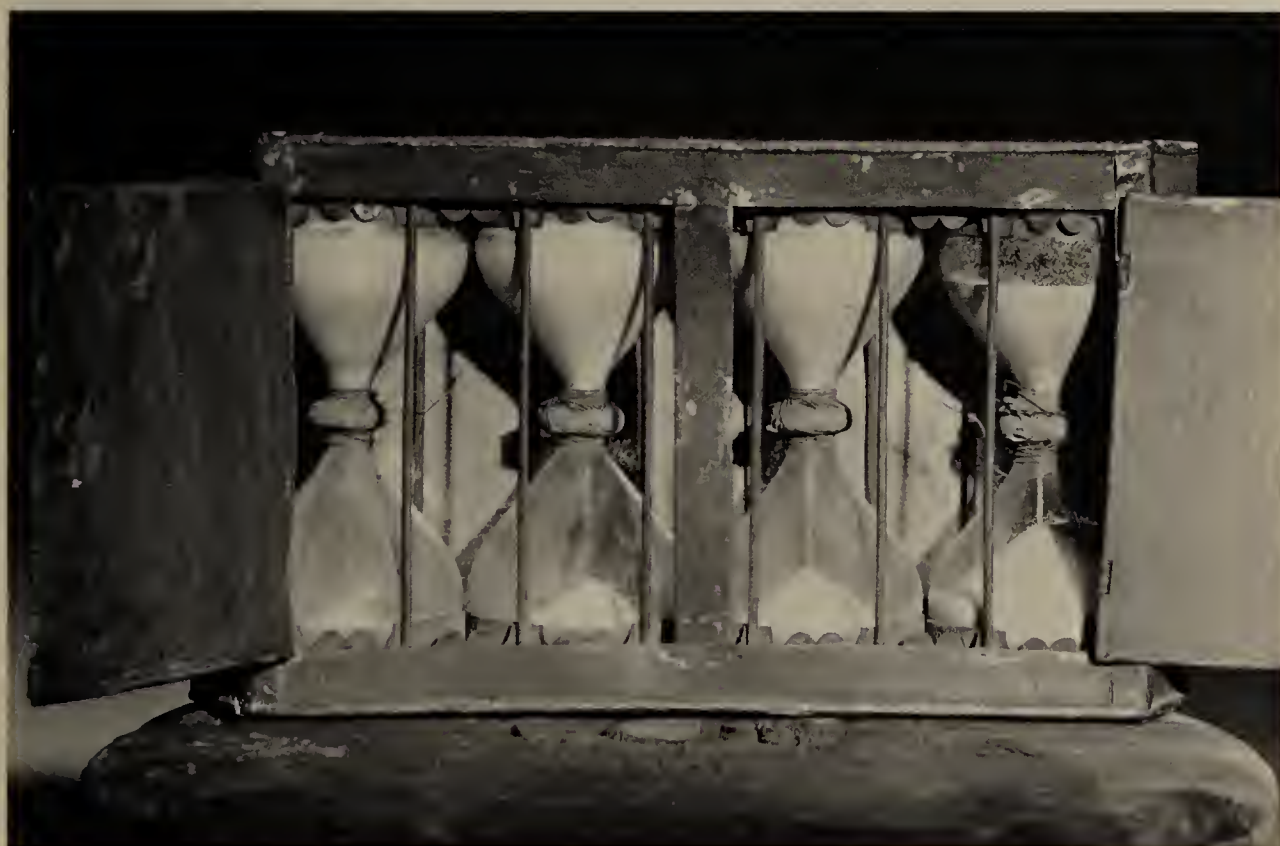


*Chronometer, English, circa 1860, 5" dial diameter, by  
Barraud, 41 Cornhill, London.*

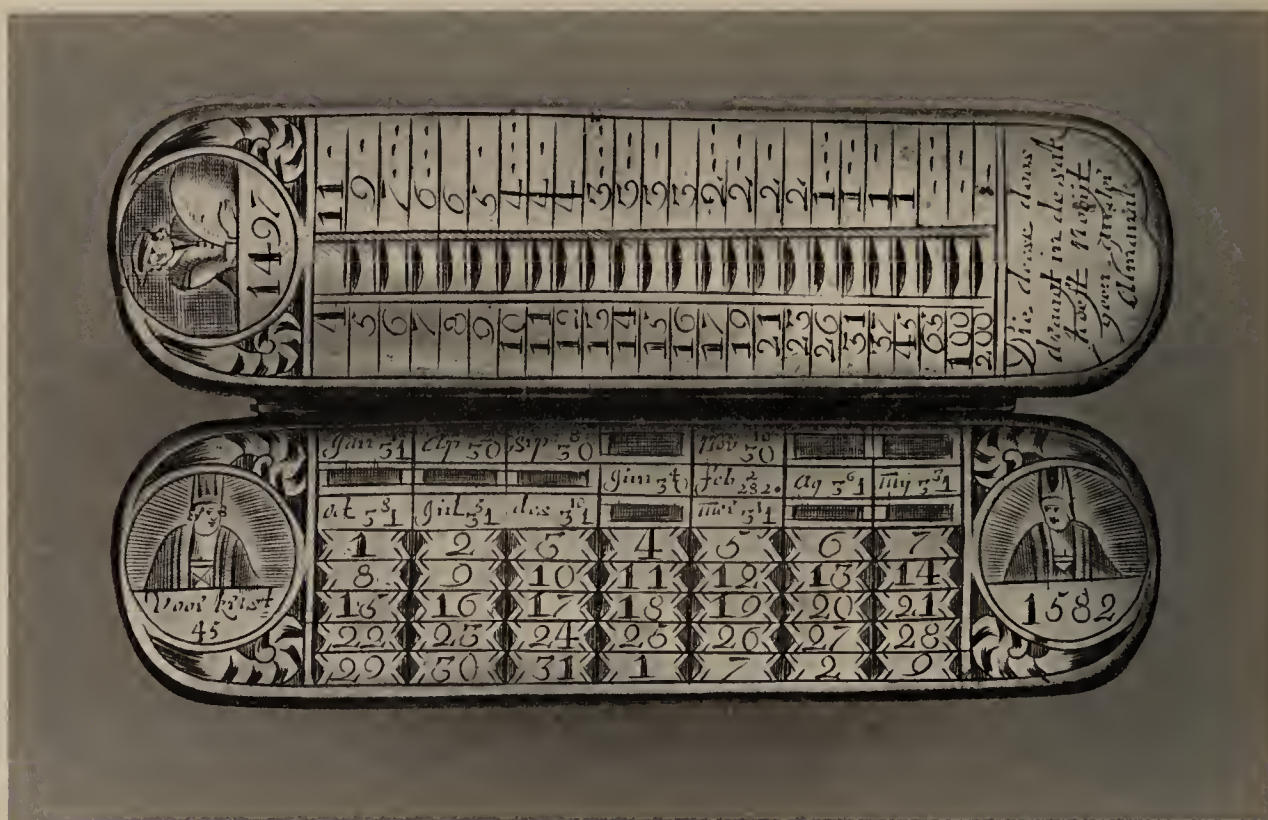




*Log Glasses, American.* From left to right: circa 1836, 28 seconds; circa 1800, 14 seconds; circa 1890, 14 seconds.



*Log Glasses, probably French, 18th century, in tin case.* These glasses give 15, 30, 45, and 60 minute periods.

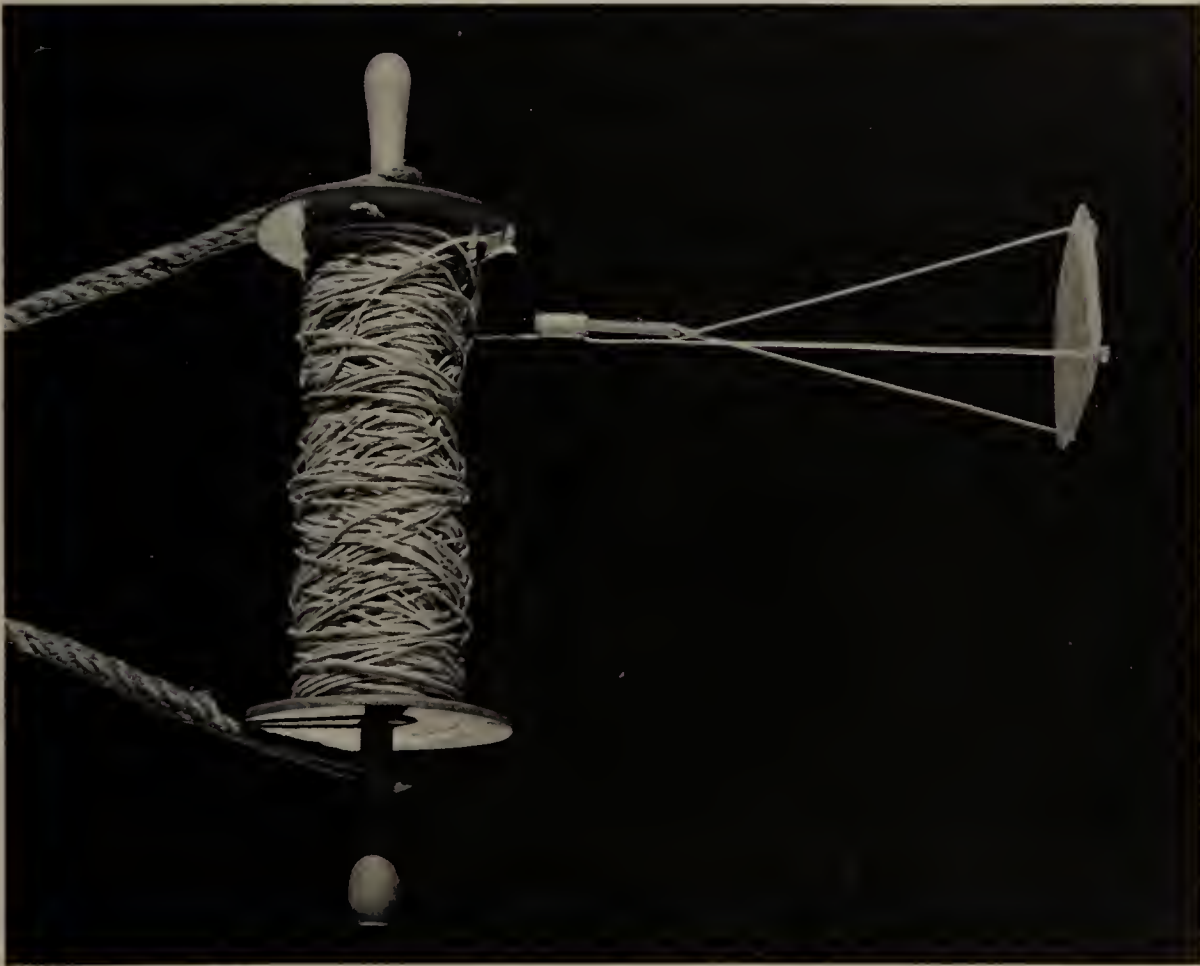


*Dutchman's Log Timer*, Netherlands, 1729. Brass tobacco box (shown open) with engraved portraits, calendars and speed table.  
Designed by Pieter Holm of Amsterdam.

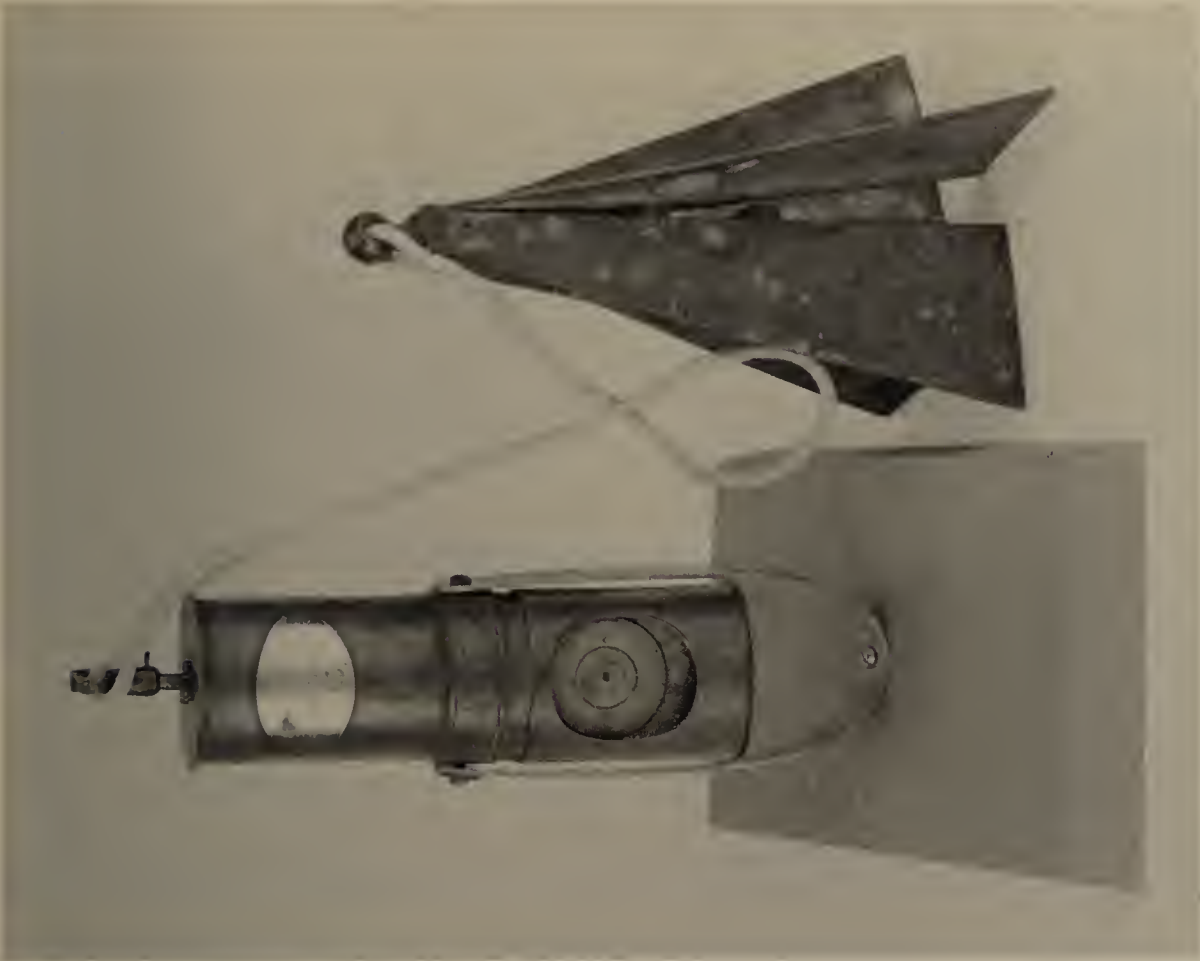


*Log Timer*, English, circa 1790, 14 and 28 seconds, a clockwork mechanism with sounding gong made by William Lovelace of Hoxton, England.





*Log Chip, Line, and Reel, 19th century.*



*Mechanical Log, American, circa 1800,  $6\frac{1}{8}$ " long. Case marked '[Chester] Goulds Patent Boston No 17.'*

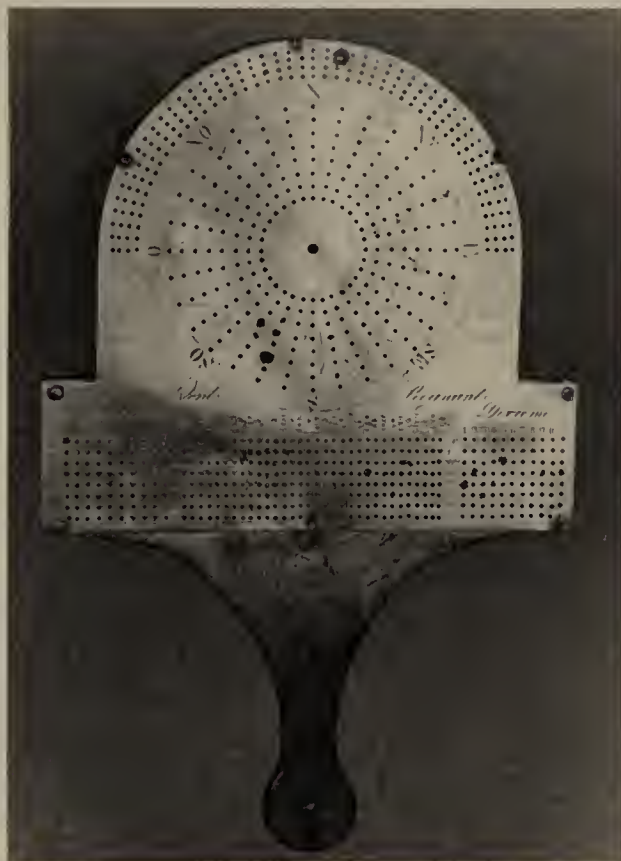
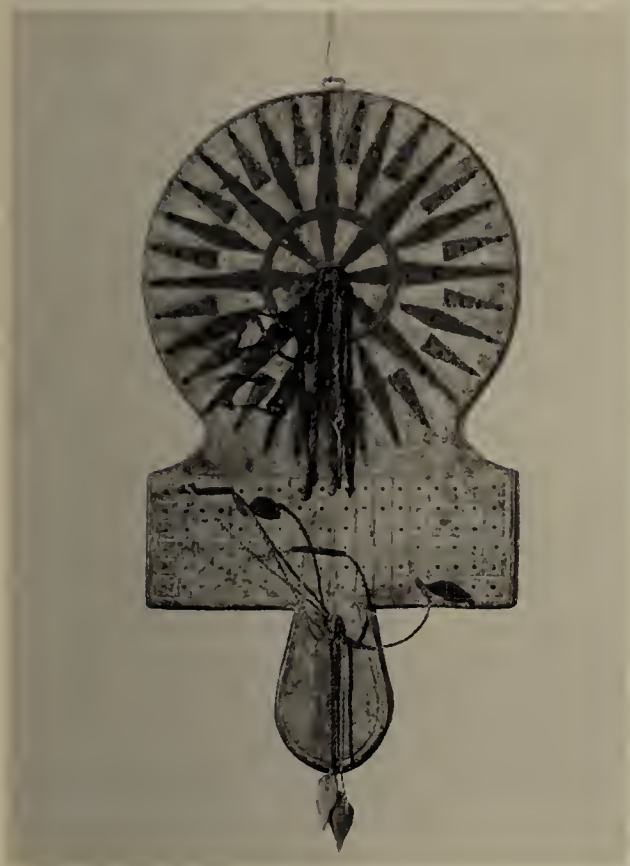


*Mechanical Log, English, circa 1866, 18 1/4" long, marked '[Thomas] WALKERS A2 HARPOON SHIP LOG Patented 18<sup>th</sup> Sept 1866.'*



*Mechanical Log, American, circa 1890, made by Thomas S. and John D. Negus, New York.*

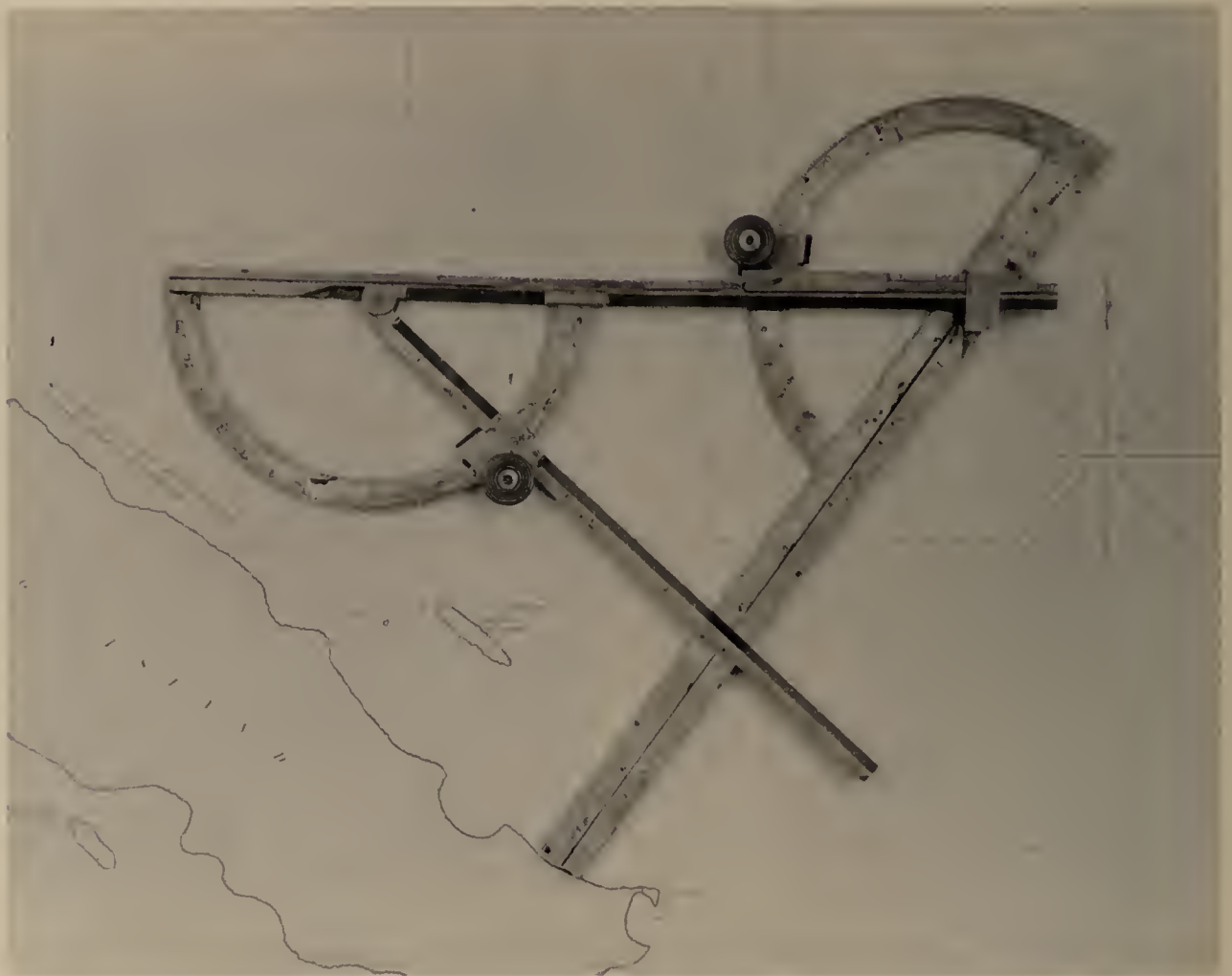


*Part IV. Miscellaneous Instruments*

*Traverse Boards.* (Left) American, 19th century, wooden,  $15\frac{3}{4}$ " length.  
(Right) French, 19th century, brass on wood, 18" length.



*Log Board* (left), American, 1746, pine,  $25\frac{1}{2}$ " high, and *Log Slate* (right), American, circa 1790, slate in pine frame,  $13\frac{3}{4}$ " high.



*Trigonometer, American, 1824, designed by William Bolles to solve trigonometrical problems of surveying and plane sailing.*

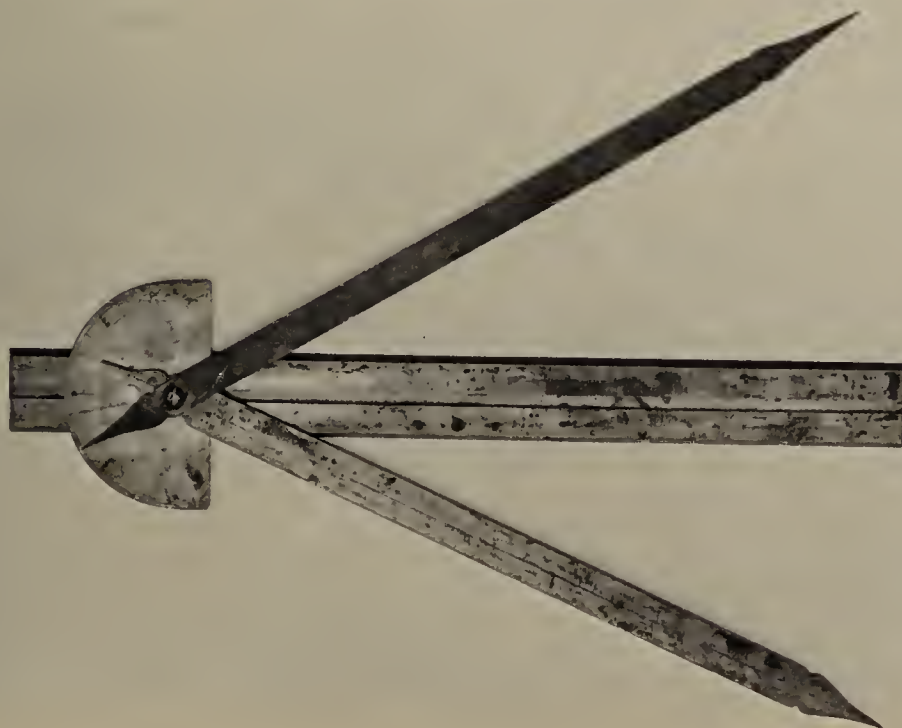


*Protractor, American, 1853, cardboard, 6" diameter, used by students in William Leavitt's Salem navigation school.*

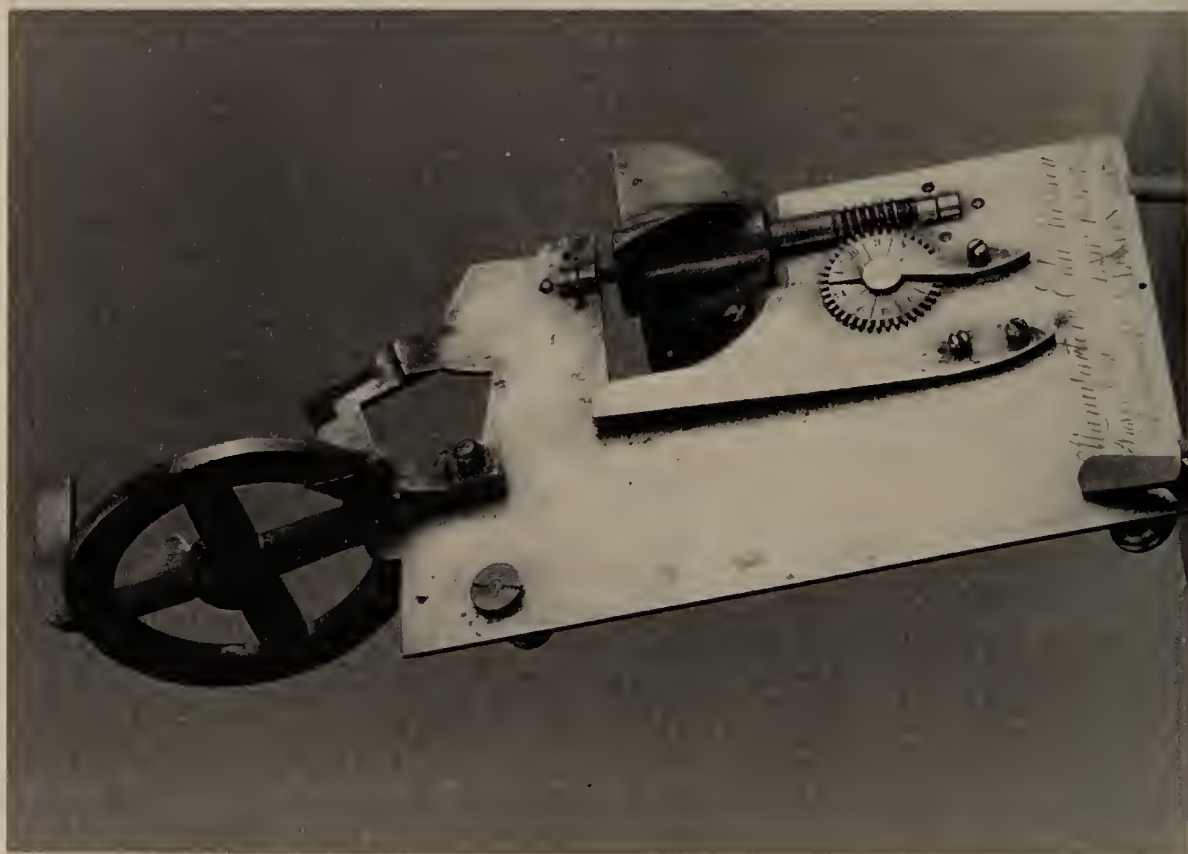




*Drafting Tools.* The dividers at upper left are English, circa 1700; the remaining instruments are French, circa 1830, made by Dumotiez, Paris.



*Station Pointer*, origin unknown, possibly early 20th century.

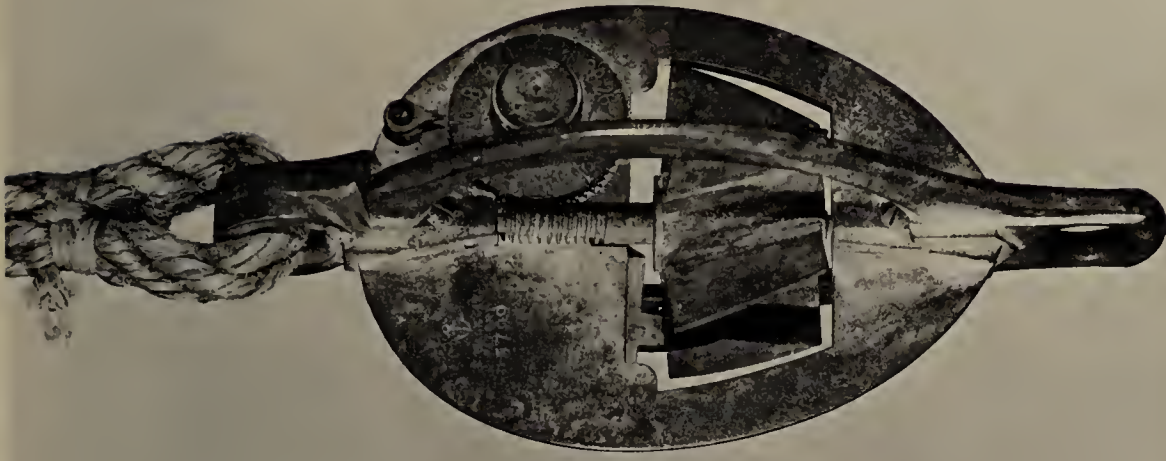


*Mechanical Sounder*, English, circa 1800, made by Edward Massey, London. A bar for attaching a line is missing at the left of the instrument.



*Sounders*, American. Deep sea lead 24" long, 80 pounds; hand lead 10½" long, 15 pounds.





*Mechanical Sounder*, English, mid-19th century,  
patented by Thomas Walker, London.

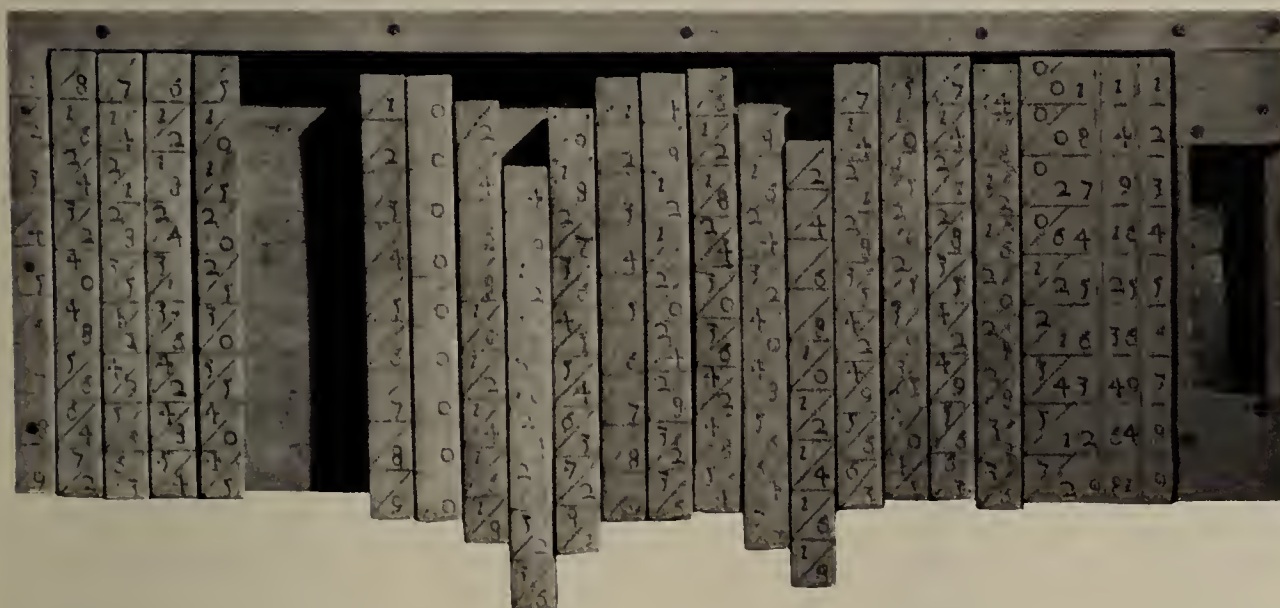
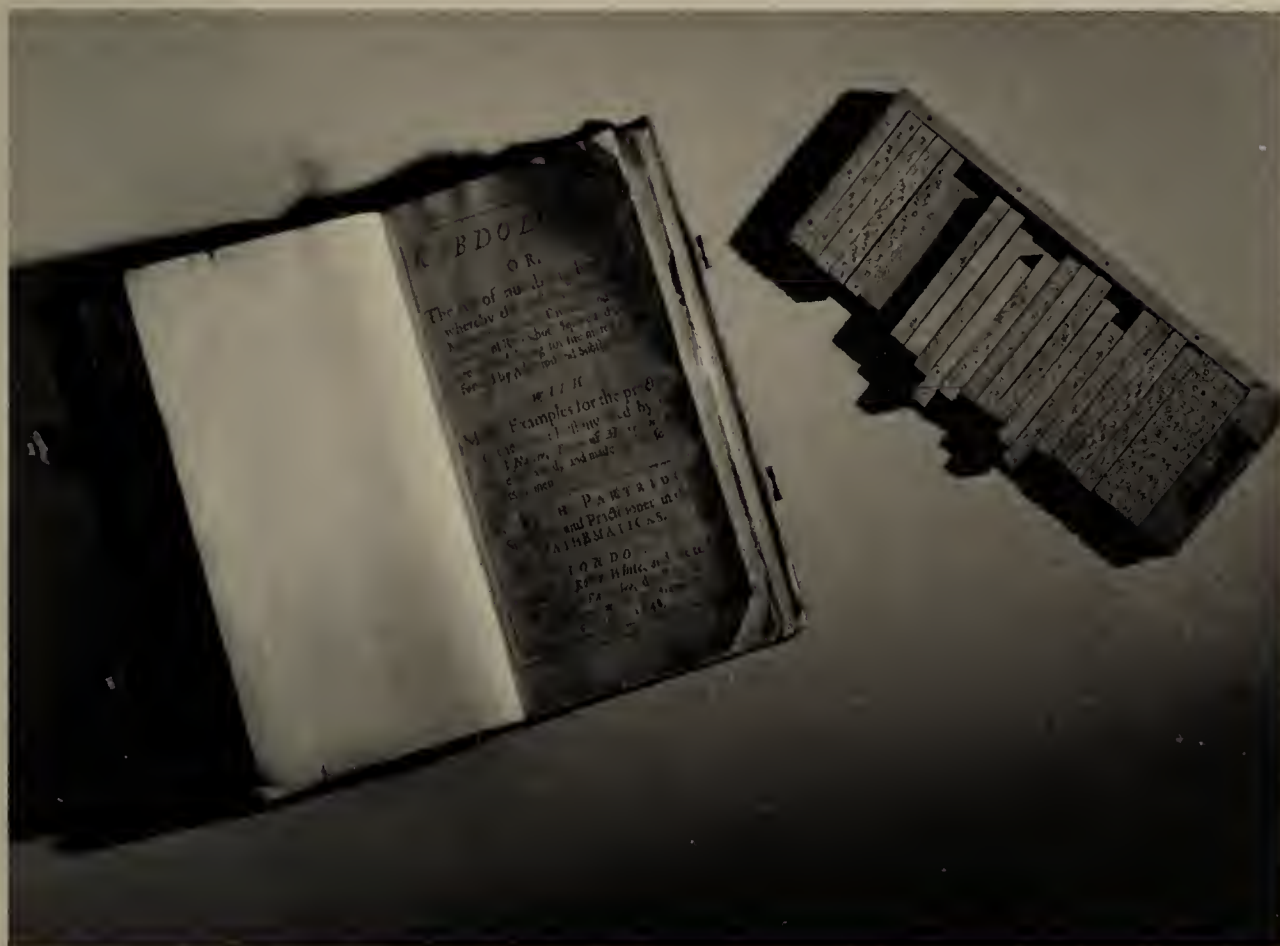


*Mechanical Deep Sea Sounder*, American, 1860, made  
by E. & G. W. Blunt, New York.

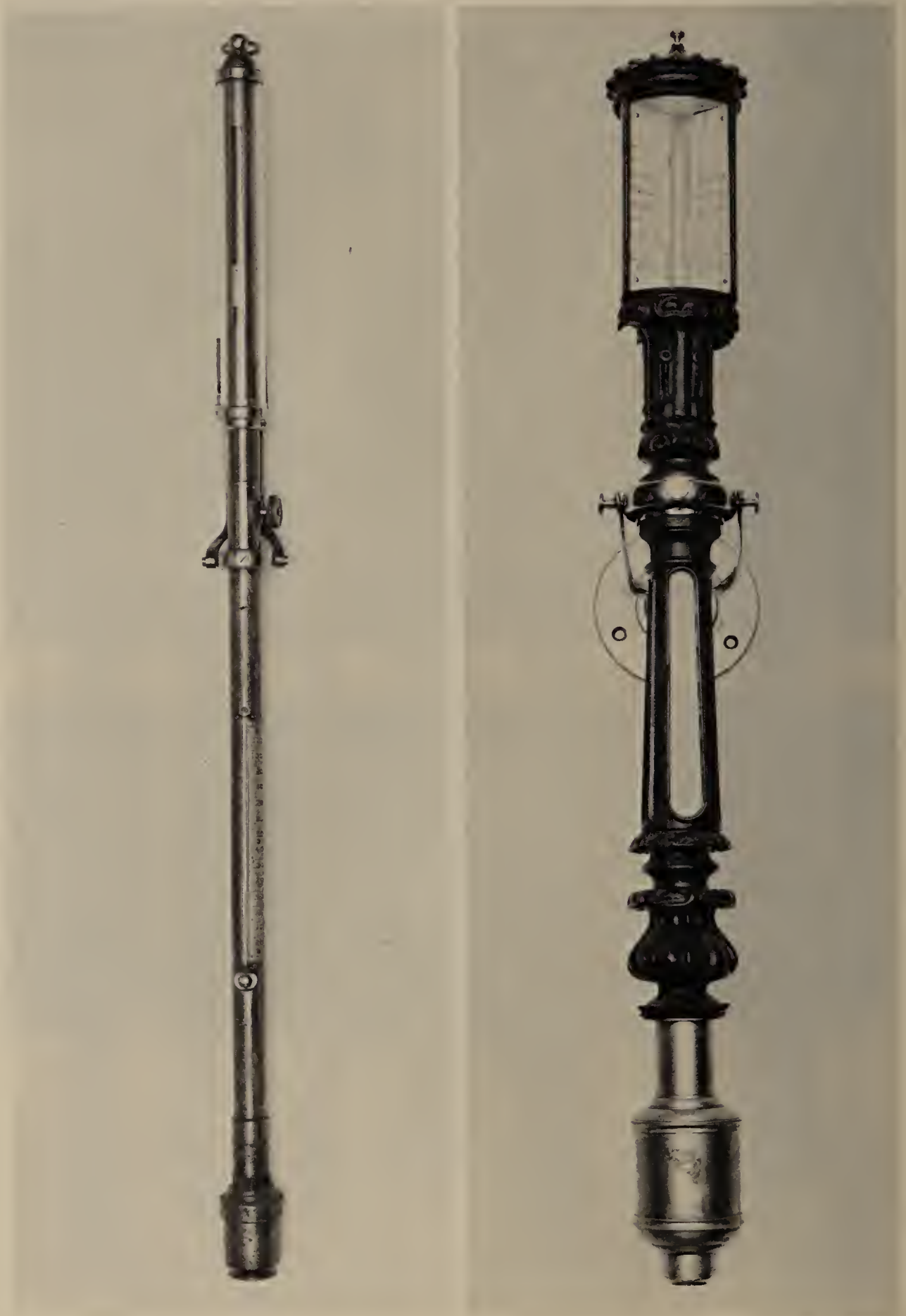


*Telescopes.* From left to right: English, circa 1740; English, circa 1770; English, circa 1775; English, circa 1846, made by Spencer, Browning & Co., London; English, circa 1850, by Lilley & Sons, London; and two of 19th century unidentified manufacture.





*Napier's Bones*, English, 1648, boxwood rods  $\frac{3}{16}$ " square and 2" long. Computing tray fits into cover of Partridge's own copy of *Rabdologia*. One example of their use is as follows: To multiply  $5 \times 8765$ , the four bones with 8-7-6-5 at the top are placed in order against the fixed edge of the tray (see enlargement). The numbers opposite the 5 on the left edge of the tray are read out as 4/03/53/02/5. The numbers between the stroke marks are then individually added together, forming the number 43825, the answer to the multiplication problem.



*Barometers.* (Left) probably American, marine type, circa 1850. (Right) English, marine type, circa 1855, made by Patrick Adie, London.



# THE AMERICAN NEPTUNE

## Pictorial Supplement XVIII



*Marine Paintings of John Faunce Leavitt*

PUBLISHED BY THE PEABODY MUSEUM  
SALEM, MASSACHUSETTS

1976.





# THE AMERICAN NEPTUNE

## Pictorial Supplement

### *Marine Paintings of John Faunce Leavitt. Part I*

JOHN FAUNCE LEAVITT (1905-1974) was many things during his lifetime—newspaper reporter, yacht broker, for some fifteen years an invaluable member of the staff at Mystic Seaport, Connecticut, and a self-trained artist of great technical competence and accuracy through intimate knowledge of his subject. The watercolors reproduced here form part of the Leavitt collection at the Peabody Museum of Salem; the majority were acquired from him in 1963. Aside from the obvious historical reconstructions, most of the vessels he depicted in this series were ones he knew well either from personal observations along the New England coast or as a result of his youthful service aboard a number of the last working Down Easters. These vessels, and others, he admirably described in his *Wake of the Coasters*, published in 1970 as Volume II of The American Maritime Library. *Italicized* portions of the accompanying picture captions are John Leavitt's own penciled comments about the vessels in this series. Arrangement is chronological by date of construction.



Pinnace VIRGINIA, 30 tons, built at Sagadahoc, Maine, in 1607.  
*'Conception based on the vessel shown on the contemporary map of Fort Popham'*



SPARROW HAWK, first quarter of the seventeenth century.  
*'Conception based on the Peabody Museum model'*



Colonial shallop of the seventeenth century





Colonial ketch, circa 1750-1780



U. S. frigate **CONSTITUTION**, built at Boston, Massachusetts, in 1797, running toward Marblehead Harbor on 3 April 1814 from H.M.S. **TENEDOS** and H.M.S. **ENDYMION**



Early New England coasting topsail schooner, circa 1820-1830



Pinky MAINE, 25 tons, built at Essex, Massachusetts, in 1845.  
*'Once a fisherman—later a bay coaster'*





Schooner SARAH FRANKLIN, 40 tons, built at Essex, Massachusetts, in 1846 'as a fisherman—  
*became a bay coaster hailing from Ellsworth [Maine] in her old age*



Schooner SARAH ELIZABETH, 43 tons, built at Guilford, Connecticut, in 1847





Schooner WILLIAM H. JEWELL, 46 tons, built at Nyack, N. Y., in 1853, 'a former Hudson River "bricker" brought down east to become a well known bay coaster. In her earlier years, was something of a "heeler."

Note shoal hull as compared to the Railroad—a down east built bay coaster [Plate XIII]



Brigantine OROZIMBO, 154 tons, built at Gouldsboro, Maine, in 1854. 'Sixty-seven years old and still going strong as a schooner in 1921'



PICTORIAL SUPPLEMENT

*Marine Paintings of John Faunce Leavitt. Part II*

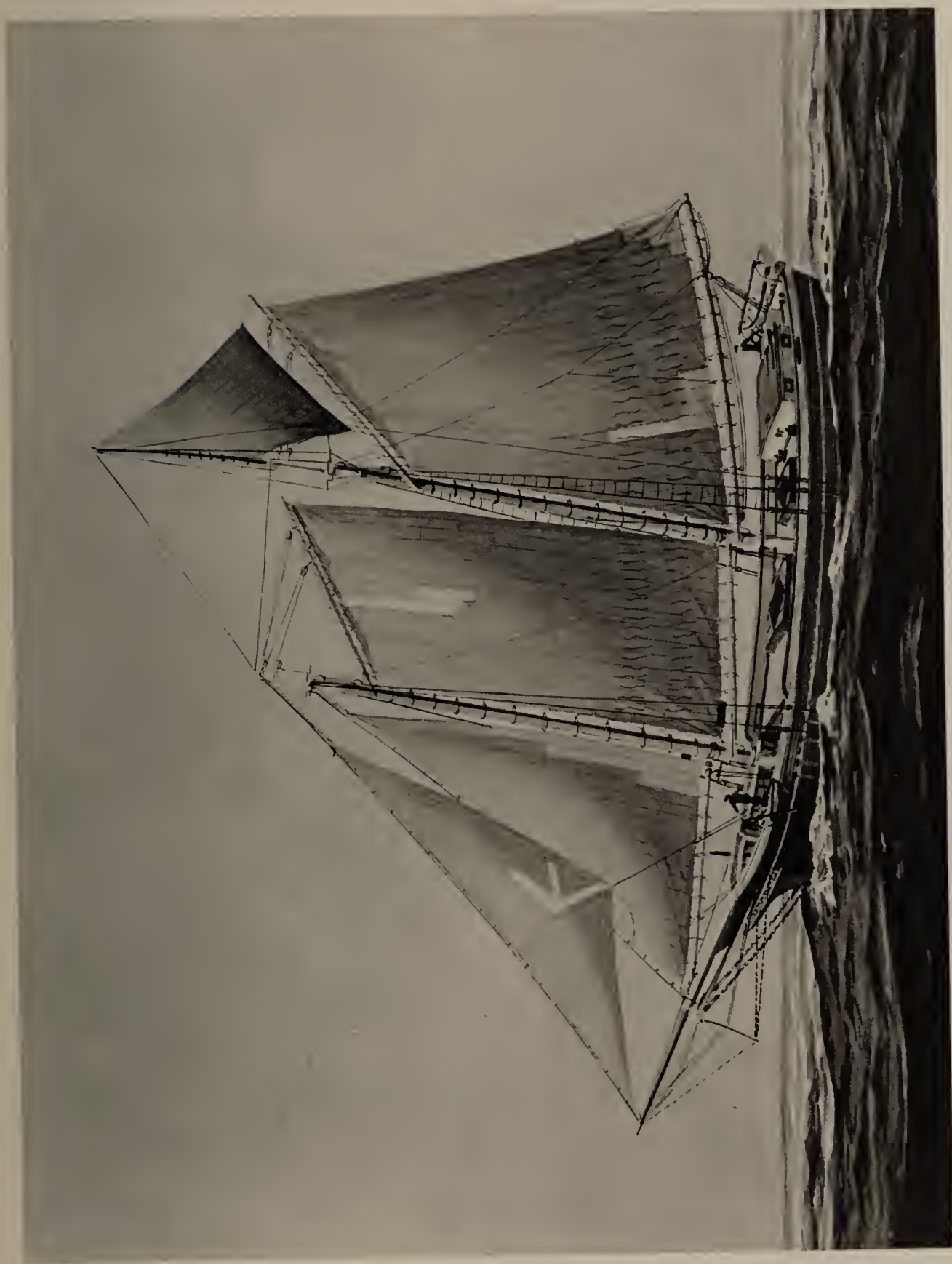


Schooner BLOOMER, 51 tons, built at Eden, Maine, in 1855. 'She could sail—  
but she sure hated to according to Capt. Freem Closson'

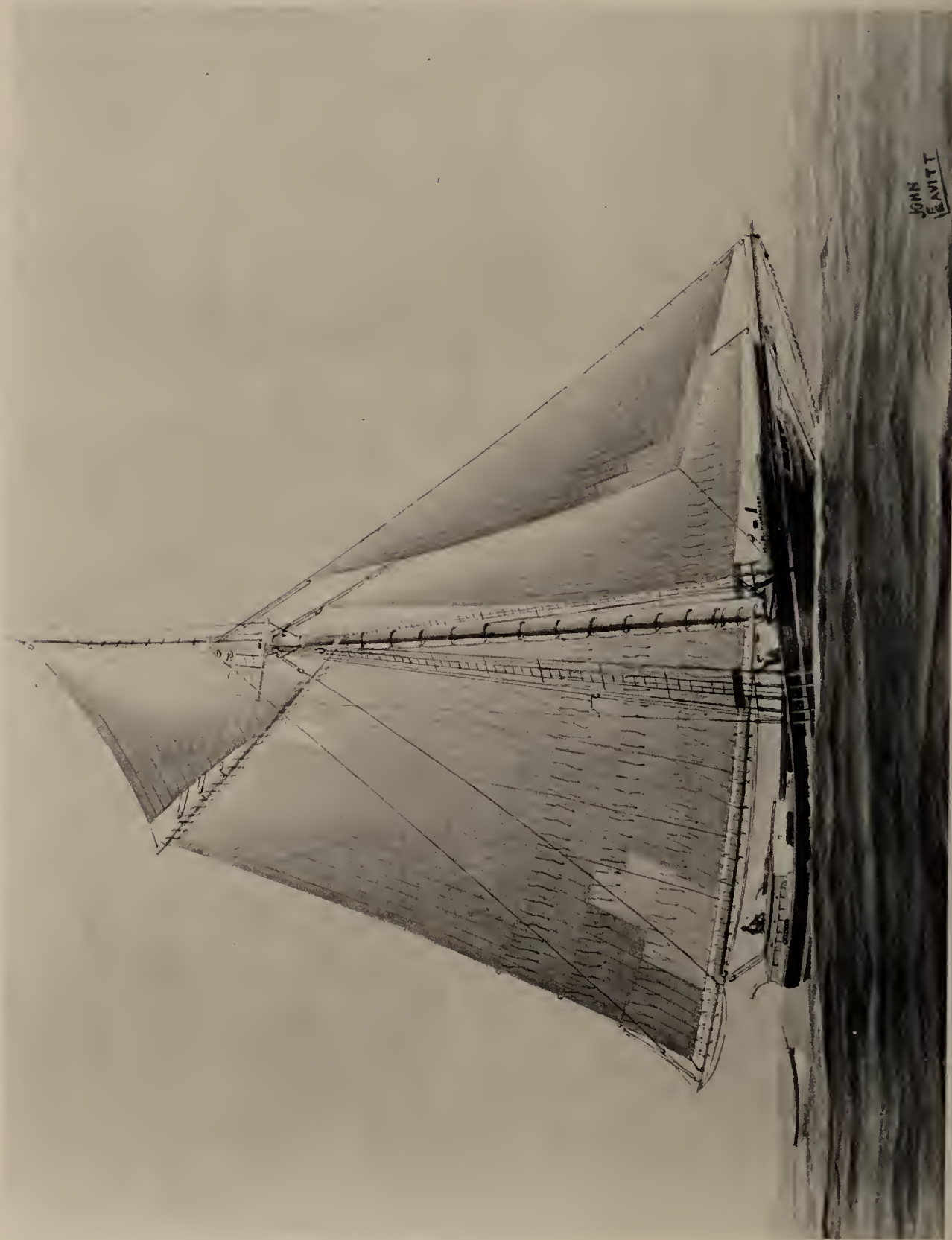


Schooner CATAWAMTEAK, 141 tons, built at Rockland, Maine, in 1864, 'a Rockland "limer" . . . a Marine Pariah'





Schooner LIZZIE J. CLARK, 49 tons, built at Pembroke, Maine, in 1867, 'one of the best known of the Portland packets in later years'



Sloop M. M. HAMILTON of Chebeague Island, Maine, 111 tons, built at Harpswell in 1869.  
*'1000 sq. yards in her mainsail. The biggest stone sloop ever built'*





Schooner RAILROAD, 37 tons, built at Castine, Maine, in 1872, 'a famous little Maine packet schooner  
shown in her well known berth thru the footbridge at Boothbay harbor'



Schooner ODELL, 141 tons, built at Bowdoinham, Maine, in 1873, 'an old Bangor hay-carrier ...  
with a hold full of boards and her deck all hay'





Schooner SARAH EATON, 189 tons, built at Calais, Maine, in 1874, 'a Calais lumber drogher—a brute of a "hand-puller"'



Schooner GEORGE W. COLLINS, 84 tons, built at East Lamoine, Maine, in 1876. 'The skipper liked Jamaica ginger, tolerated bed bugs, and worked his crew to death pumping'



PICTORIAL SUPPLEMENT

*Marine Paintings of John Faunce Leavitt. Part III*



Ship PANAY of Salem, 1,131 tons, built at East Boston, Massachusetts, in 1877

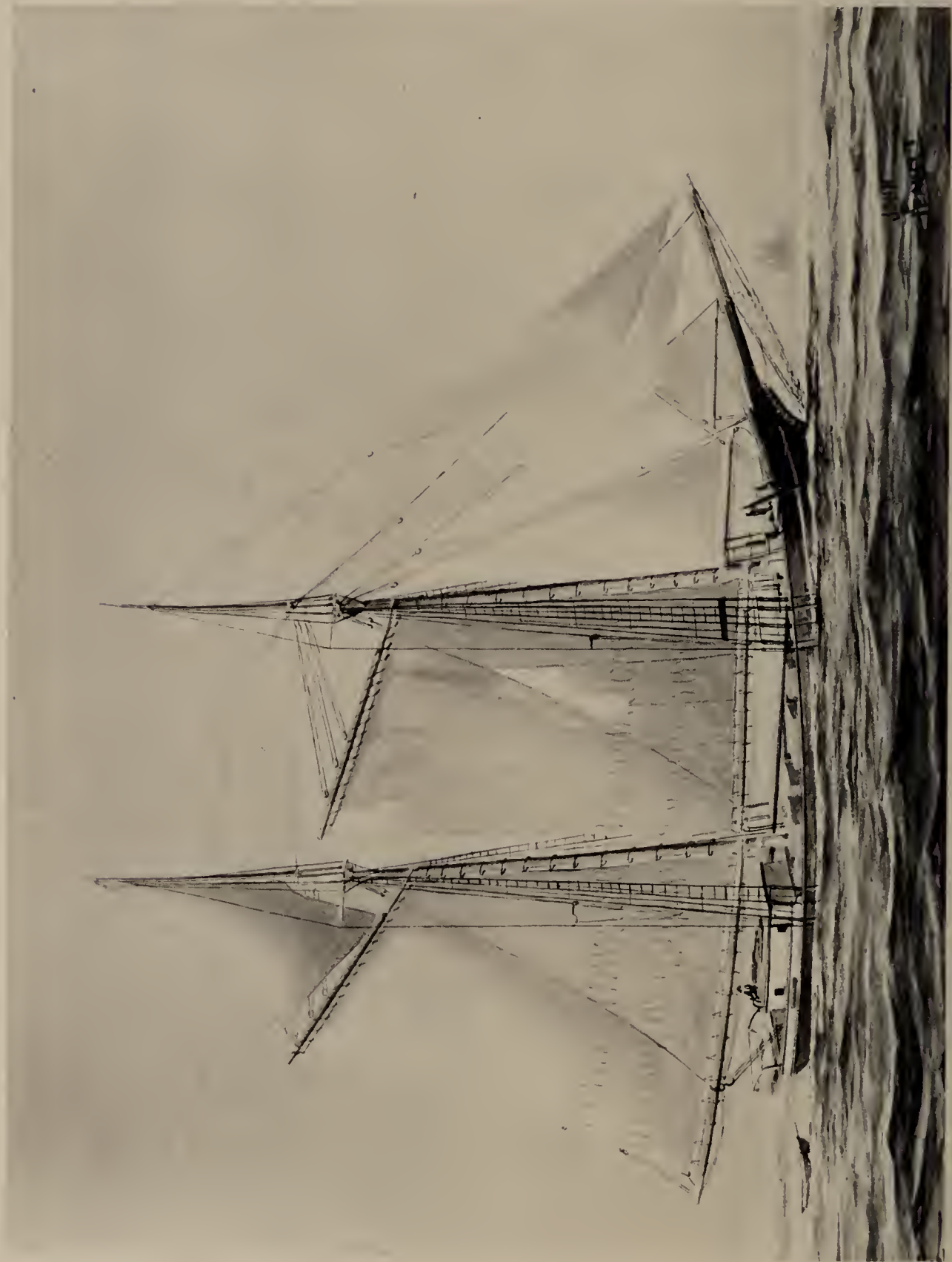


Tern schooner ABBIE S. WALKER, 181 tons, built at Jonesboro, Maine, in 1883, 'smallest and handsomest of her rig'





Schooner Lucy May, 99 tons, built at Cherryfield, Maine, in 1888, 'a typical Maine lumber schooner of medium size'



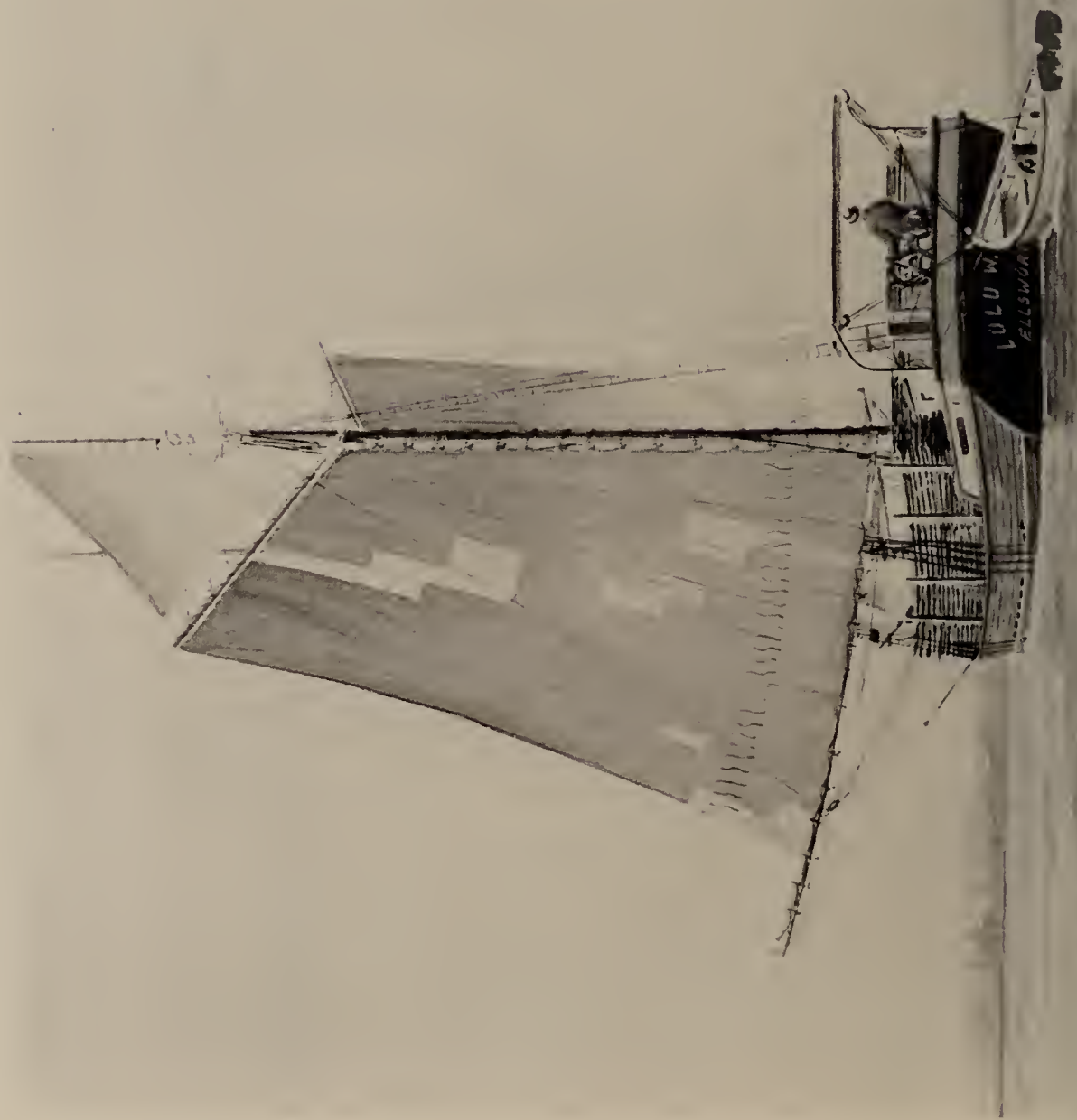
Schooner ANNIE & REUBEN of Stonington, Maine, 122 tons, built at Bath, Maine, in 1891. 'Deep Loaded'





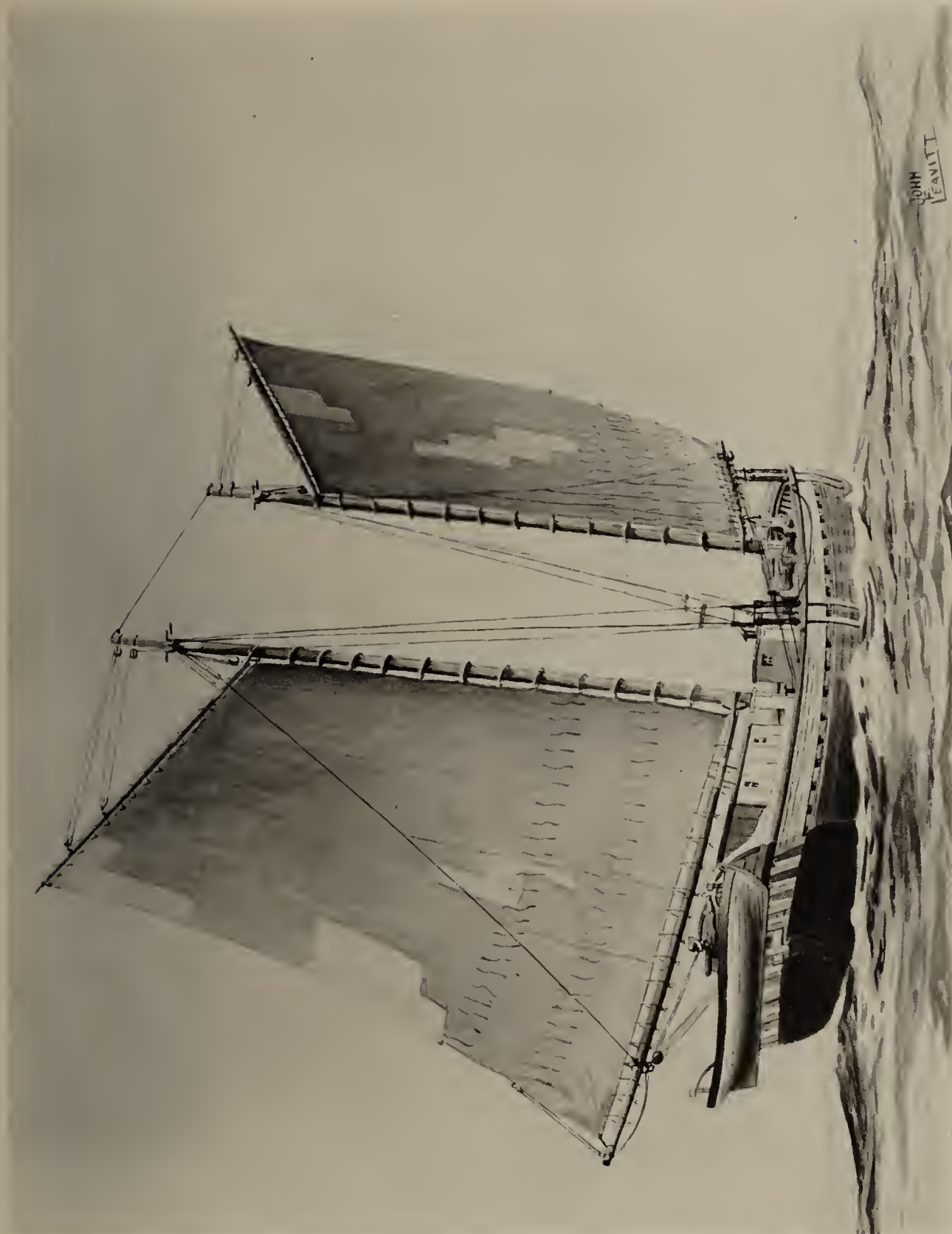
JOHN  
LEAVITT

Sloop FLORENCE A. HARNDEN, 27 tons, built at Woolwich, Maine, in 1892, a 'Floatin' Woodpile'

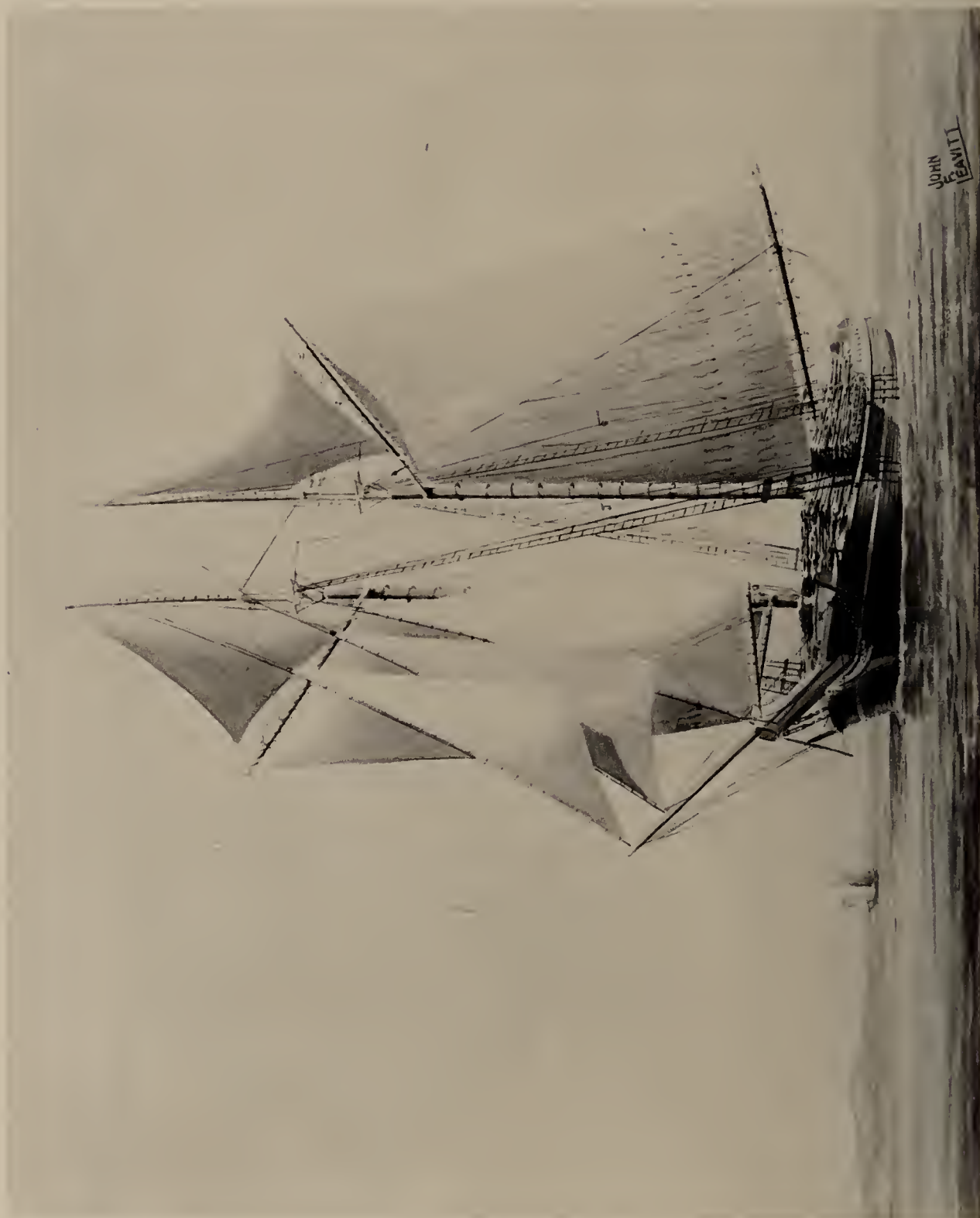


Schooner LULU W. EPPES, 70 tons, built at Ellsworth, Maine, in 1895. 'Tovin' in with her push bo't workin'





A schooner of Saint John, New Brunswick, 'a Johnny wood-bo't'



An unidentified Down East schooner—'Boxboard schooner—note deckload "winged owl" over the rail'



PICTORIAL SUPPLEMENT

*Marine Paintings of John Faunce Leavitt. Part IV*

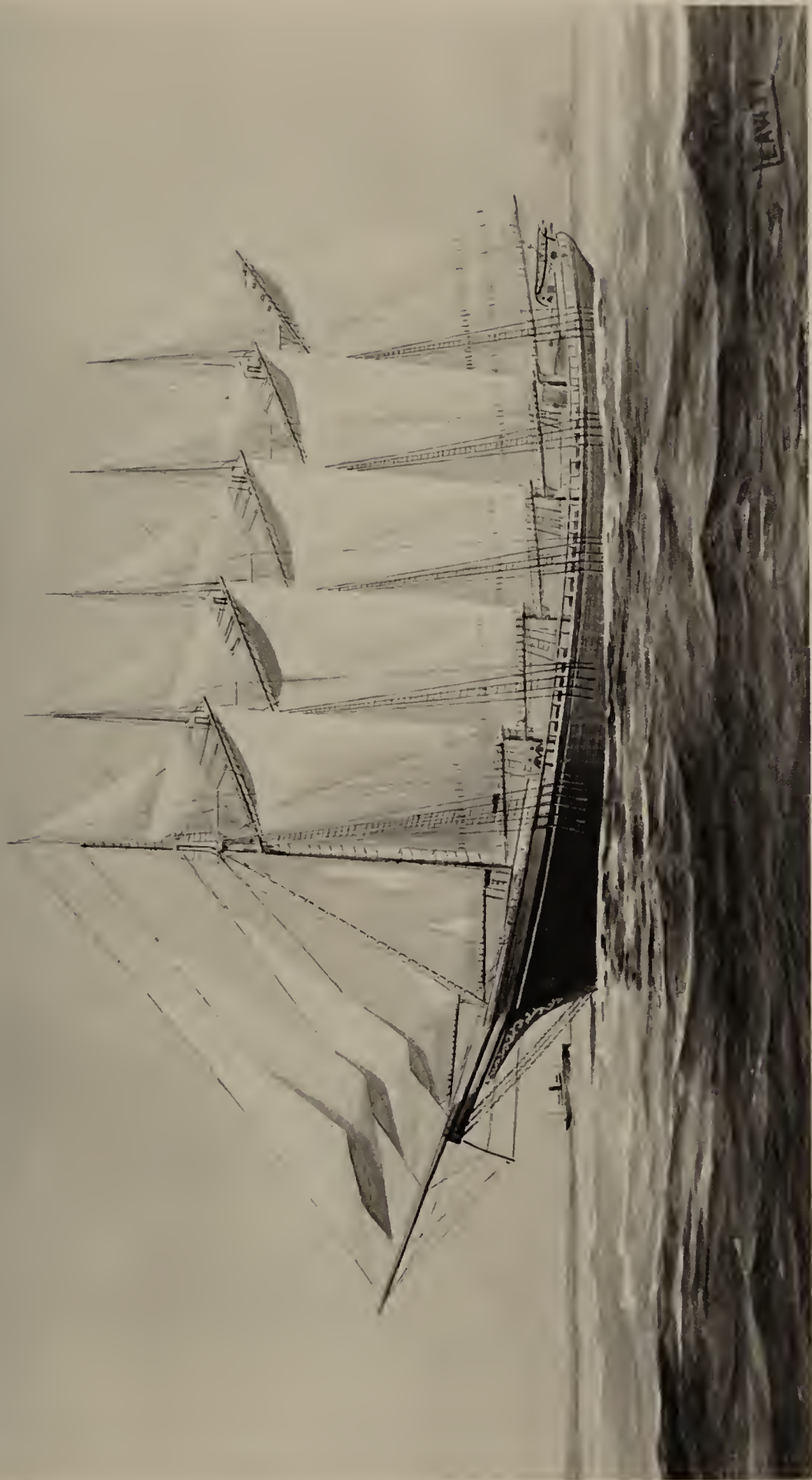


An unidentified New England stone sloop discharging



Six-masted schooner GEORGE W. WELLS, 2,743 tons, built at Camden, Maine, in 1900. 'The first 6 master'





Five-masted schooner CORA F. CRESSY, 2,089 tons, built at Bath, Maine, in 1902. 'Had the highest bow on the coast'



Seven-masted schooner THOMAS W. LAWSON, 4,914 tons, built at Quincy, Massachusetts, in 1902. 'Unique—the only 7 master'



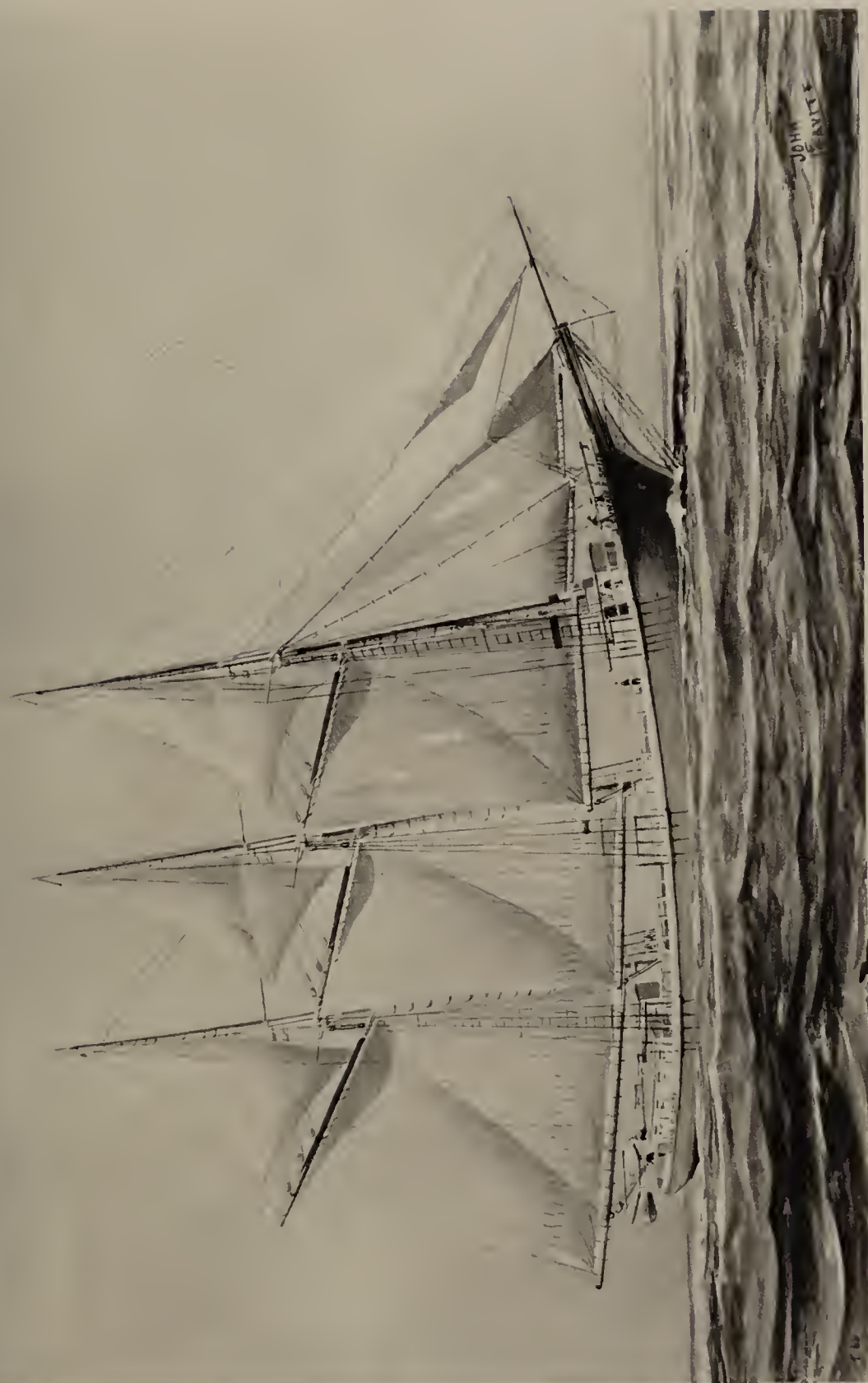


Schooner ALICE S. WENTWORTH, 68 tons, rebuilt at Wells, Maine, in 1905 from the 1863 hull of  
LIZZIE A. TOLLES. *'Belle of the coast, the then handsome Alice S. Wentworth'*

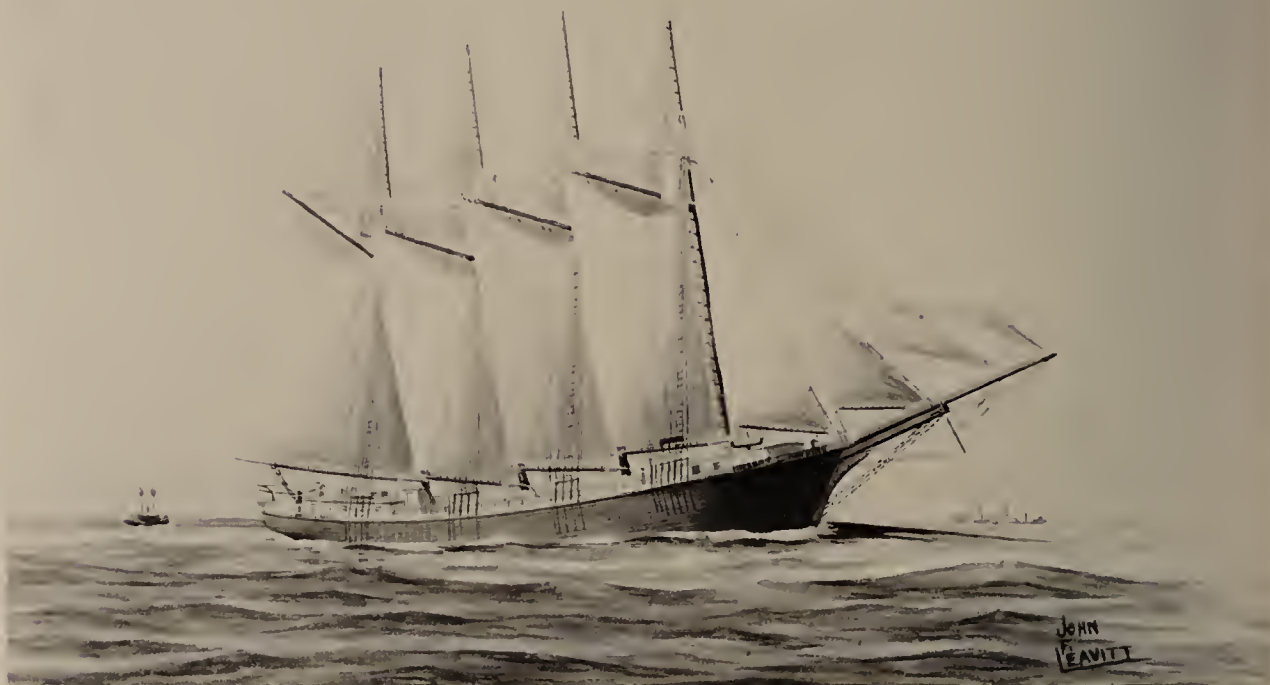


Tern schooner HELVETIA, 424 tons, built at Rockland, Maine, in 1905,  
a 'typical down easter of the medium size'





Tern schooner EDWARD R. SMITH, 492 tons, built at Phippsburg, Maine, in 1911,  
*'representative of the big raised-deck 3 masted'*



Four-masted schooner HERBERT L. RAWDING, 1,109 tons, built at Stockton, Maine, in 1919, a 'good example of a raised deck 4 master'



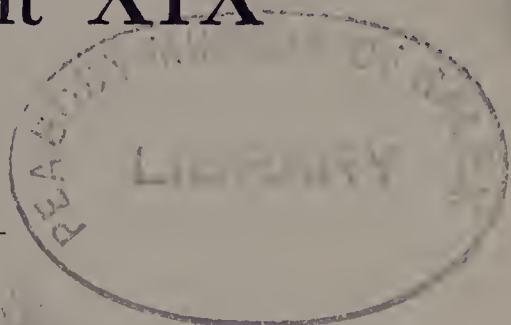
Barkentine MAID OF ENGLAND, 559 tons, built at Grosses Coques, Nova Scotia, in 1920, 'one of the last coasters with square rig to sail in the down east coasting trade'



# THE AMERICAN NEPTUNE

Pictorial Supplement XIX

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## THE ART OF THE SHIPCARVER

at the

Peabody Museum of Salem

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PUBLISHED BY THE PEABODY MUSEUM  
SALEM, MASSACHUSETTS

1977





# THE AMERICAN NEPTUNE

## Pictorial Supplement

### *The Art of the Shipcarver at the Peabody Museum of Salem. Part I*

THE collection of shipcarvings at the Peabody Museum of Salem is a diverse one, ranging from larger-than-life figureheads to small fragments of stern boards found floating in the sea. A few examples dating from the end of the eighteenth century are included in it, but it is primarily a nineteenth-century collection. In the following plates, some of the more interesting examples of the shipcarvers' art and design in the Peabody Museum are presented for inspection and enjoyment.



Figurehead, circa 1800, attributed to Salem's noted architect—wood-carver Samuel McIntire (1757-1811).



Shipcarvings lining the south wall of the Peabody Museum's  
East India Marine Hall.



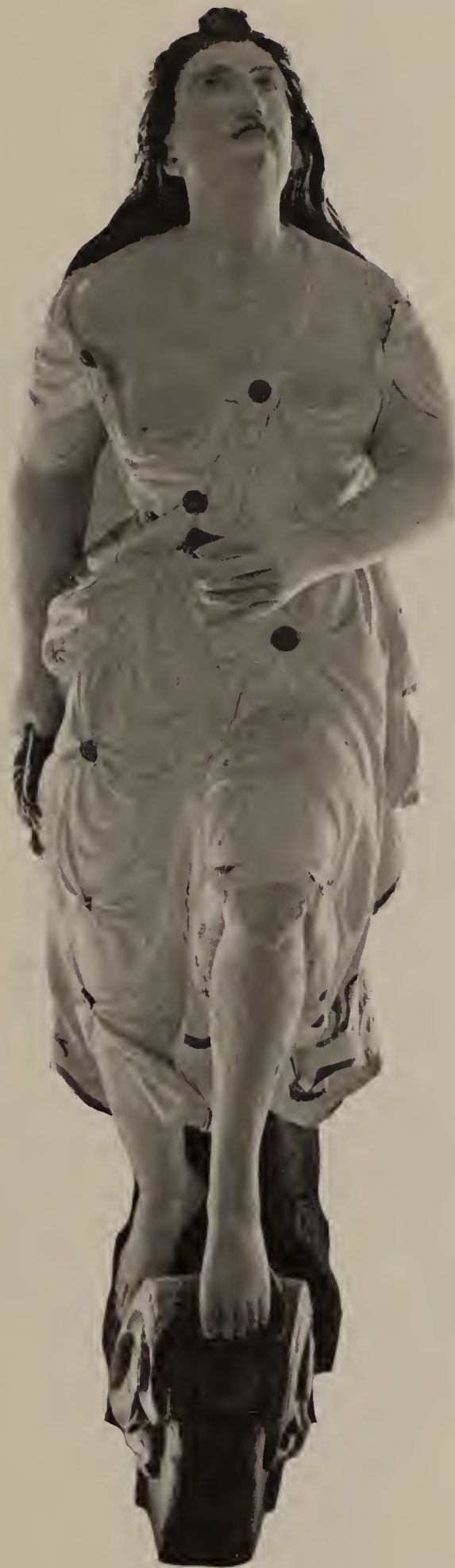


Figurehead of the ship *Talma*, attributed to Isaac Fowle (died 1866) of Boston, probably from the ship of the name built at Medford, Massachusetts, in 1827. The head depicts the French tragedian François Joseph Talma (1763-1826) in the role of Nero.



Figurehead of the bark *Western Belle*, built at Bath, Maine, in 1876.  
Carving by C. A. L. Sampson (died 1881) of Bath.





Figurehead of an Indian princess, attributed to C. A. L. Sampson (died 1881) of Bath, Maine, possibly similar to his head of the bark *Forest Belle*, built at Bath in 1877.

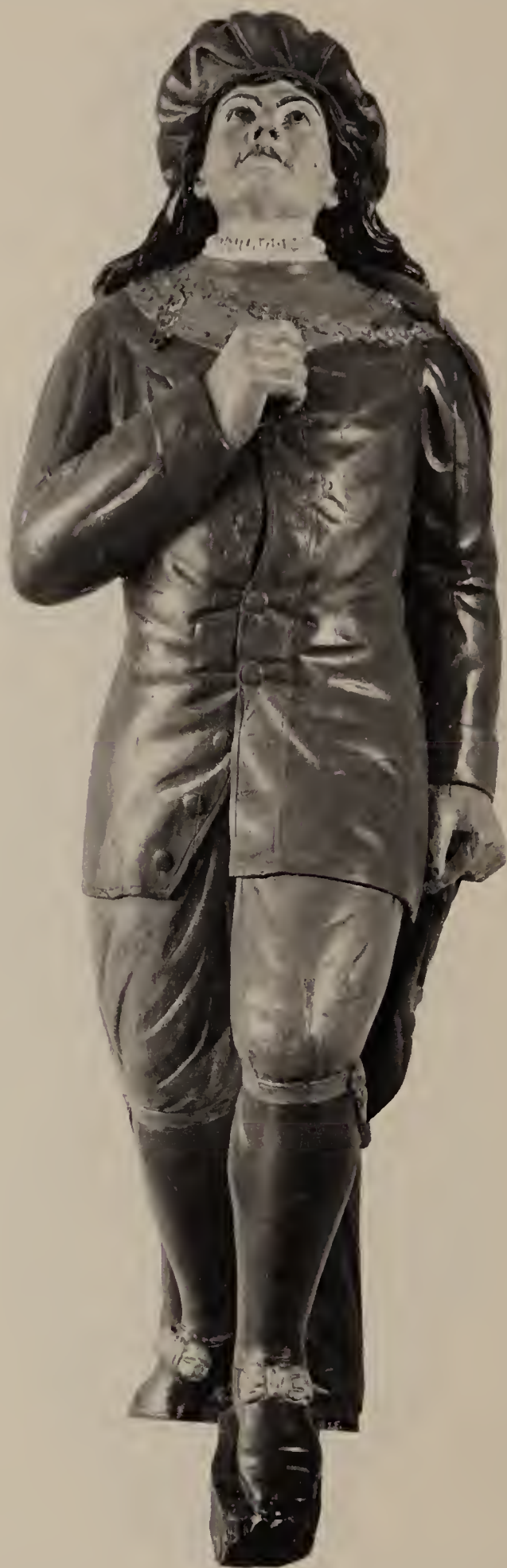


Figurehead of the ship *Indian Chief*, built at Quebec in 1877.





Figurehead of the bark *Marie*, third-quarter nineteenth century,  
from an unspecified port in Nova Scotia.



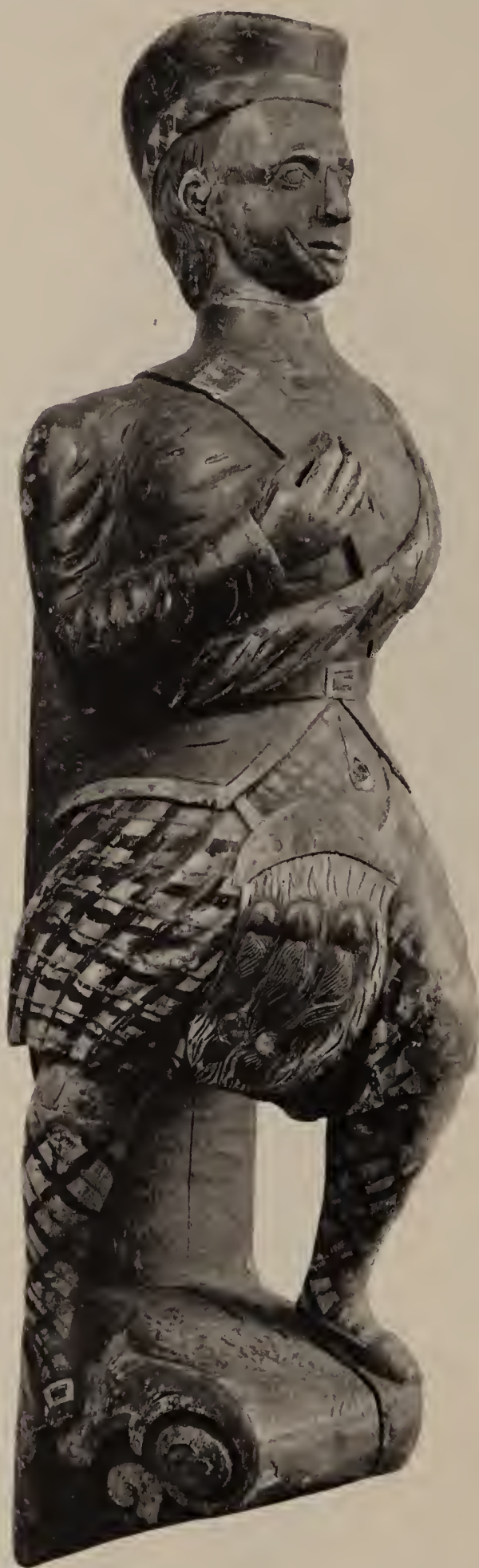
Figurehead of the ship *Rembrandt*, built at Kennebunkport, Maine, in 1876, attributed to Nahorn Littlefield (working 1856-1878) of Portland, Maine.



*The Art of the Shipcarver at the Peabody Museum of Salem. Part II*



Figurehead of the ship *Grandee*, built at Portsmouth, New Hampshire, in 1873.



Figurehead of the Salem ship *Highlander*, built at Boston, Massachusetts, in 1869.





Figurehead of a Scottish Highlander from an unidentified nineteenth-century vessel.



Figurehead of a Scottish Highlander from an unidentified nineteenth-century vessel.





Figurehead of Britannia from an unidentified nineteenth-century vessel,  
attributed to Isaac Fowle (died 1866) of Boston.



Figurehead of a Victorian girl, from an unidentified nineteenth-century vessel.





Figurehead of the Salem ship *St. Paul*, built at Boston, Massachusetts, in 1833, attributed possibly to Laban S. Beecher (1805-1876) of Boston.



Figurehead of the bark *Solomon Piper*, built at Searsport, Maine, in 1845.  
Piper was a prominent Boston merchant-banker.



*The Art of the Shipcarver at the Peabody Museum of Salem. Part III*

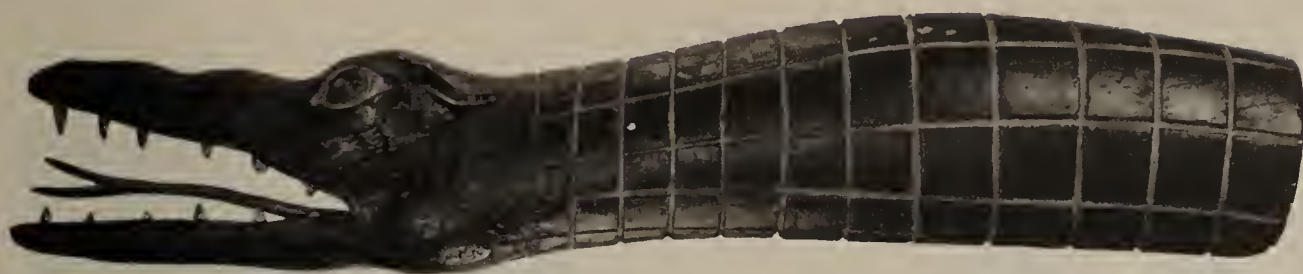


Bust head from an unidentified nineteenth-century vessel.



Bust head from an unidentified nineteenth-century vessel.





*Above:* Piece of the figurehead of the Salem bark *Dragon*, built at Newbury, Massachusetts, in 1850 and picked up at sea off Zanzibar in 1859.

*Below:* Bird head from an unidentified vessel.



*Above:* Horse head from an unidentified nineteenth-century vessel.  
*Below:* Model for the figurehead of the ship *Charles H. Lunt*,  
built at Newburyport, Massachusetts, in 1859.





*Above:* Eagle carving attributed to Samuel McIntire (1757-1811) of Salem, Massachusetts, later used as a cabin ornament aboard the hermaphrodite brig yacht *Cleopatra's Barge*, built at Salem in 1816. *Below:* Eagle stern-board carving from an unidentified nineteenth-century Maine vessel.



*Above:* Bird carving from an unidentified vessel. *Below:* Eagle stern carving from an unidentified ship of Bath, Maine.





Eagle carvings by John Bellamy (1836-1914) of Portsmouth, New Hampshire.



*Above:* Relief carving of a woman's head, late eighteenth century, attributed to Simeon Skillin (1757-1806) of Boston. *Below:* Paddle box ornament from the side-wheeler steamer *Monohasset*, built at New York in 1862 and wrecked off Salem harbor in 1904.



*The Art of the Shipcarver at the Peabody Museum of Salem. Part IV*



Figurehead sketch for *King Philip*, from the shop of shipcarver John W. Mason (1814-1866) of Boston.



Figurehead sketch for Queen of Sheba, from the shop of shipcarver John W. Mason (1814-1866) of Boston.



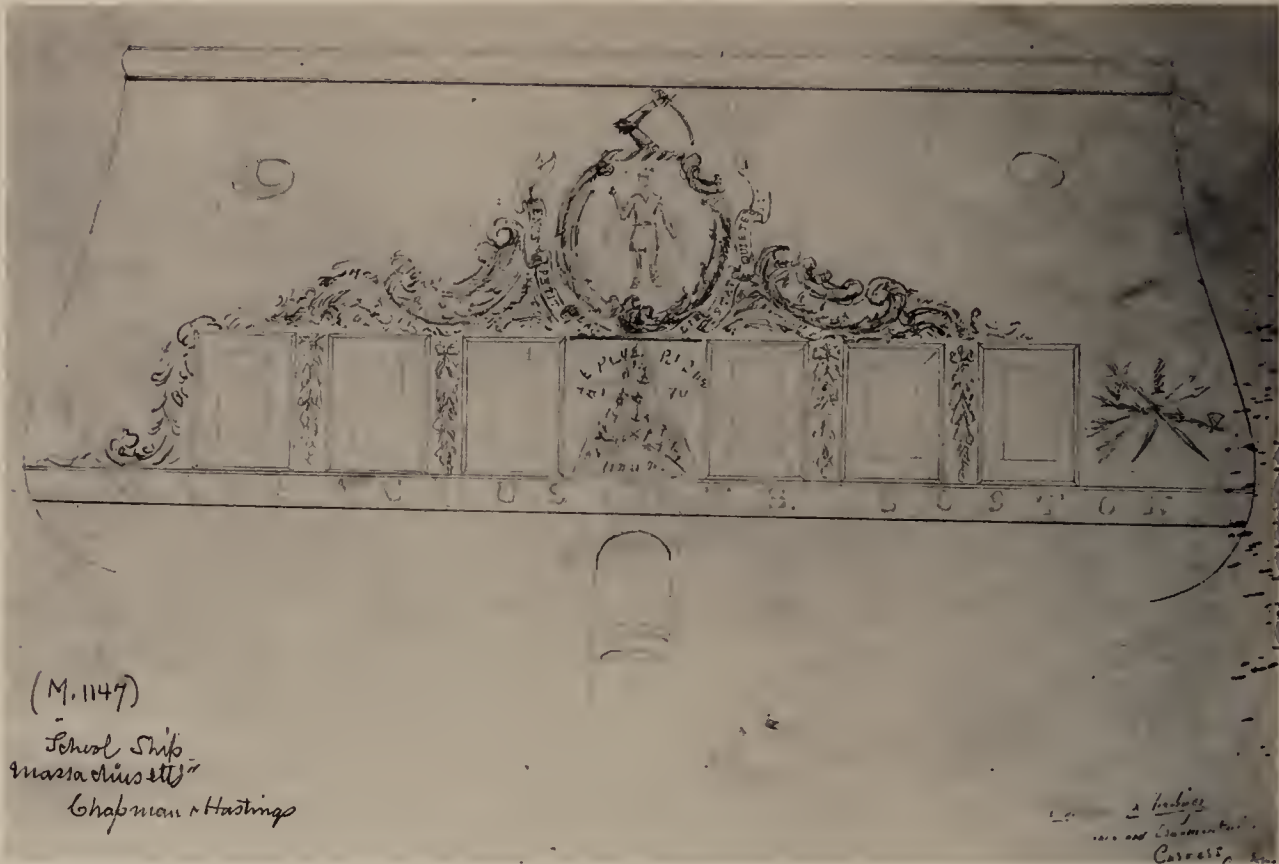


(M. 1147)



Sketches from the shop of E. Warren Hastings (working 1865-1896).

*Above: King Philip. Below: St. Paul.*



Stern drawings from the shop of E. Warren Hastings (working 1865-1896).  
Above: School ship Massachusetts. Below: Unidentified vessel.





One of a pair of gangway boards from an unidentified vessel.



*Above:* Mid-nineteenth-century American ship's billethead.  
*Below:* Late-nineteenth-century American schooner's billethead.





Billethead formerly attributed to the U. S. Frigate *Constitution*, but probably from a larger U. S. warship of the mid-nineteenth century.



Trail boards from the U. S. Frigate *Constitution*, mounted in the entrance lobby of the Peabody Museum of Salem in 1976. These trail boards were removed from the frigate during the 1926 restoration and were repaired for exhibition by museum volunteer John C. Bower, Jr. The billethead, a copy of one carved in 1876 by John Dialogue of Camden, New Jersey (removed in 1906 and now in the U.S.S. *Constitution* Museum, Charlestown, Massachusetts), was carved by another museum volunteer, H. Sherman Holcomb.



# THE AMERICAN NEPTUNE

Pictorial Supplement XX

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MARINE PAINTINGS OF  
WILLIAM HENRY LUSCOMB  
AND  
BENJAMIN FRANKLIN WEST  
OF SALEM

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PUBLISHED BY THE PEABODY MUSEUM  
SALEM, MASSACHUSETTS

1978





# THE AMERICAN NEPTUNE

## Pictorial Supplement

*Marine Paintings of William Henry Luscomb and Benjamin Franklin West of Salem. Part I*

WILLIAM HENRY LUSCOMB's birth date is uncertain, but he appears to have died in the late 1860's. For twenty-odd years previously he had worked in Salem as a 'sign and fancy painter.' Benjamin Franklin West, who was similarly employed in Salem, was born there on 15 June 1818 and died in California on 11 April 1854. Many of the vessels they painted were engaged in the lucrative East and West African trade which sustained Salem's reduced overseas commerce at mid century. Because of the similarity of their work and the many attributions to one or the other, their joint efforts, as reflected by the Peabody Museum's marine picture collection, have been pooled here. The arrangement is first by signed and then by attributed works, followed by rig (ship, bark, brig, schooner) and the names of the vessels alphabetically arranged within these categories.



Sketch of the bark *Ann Maria* by W. H. Luscomb. Built 1847,  
Nobleboro, Maine, 149 tons.



*La Grange Salem*

Sketch of the bark *La Grange* of Salem, built 1835, Portsmouth, N. H., 259 tons.  
Attributed to W. H. Luscomb.





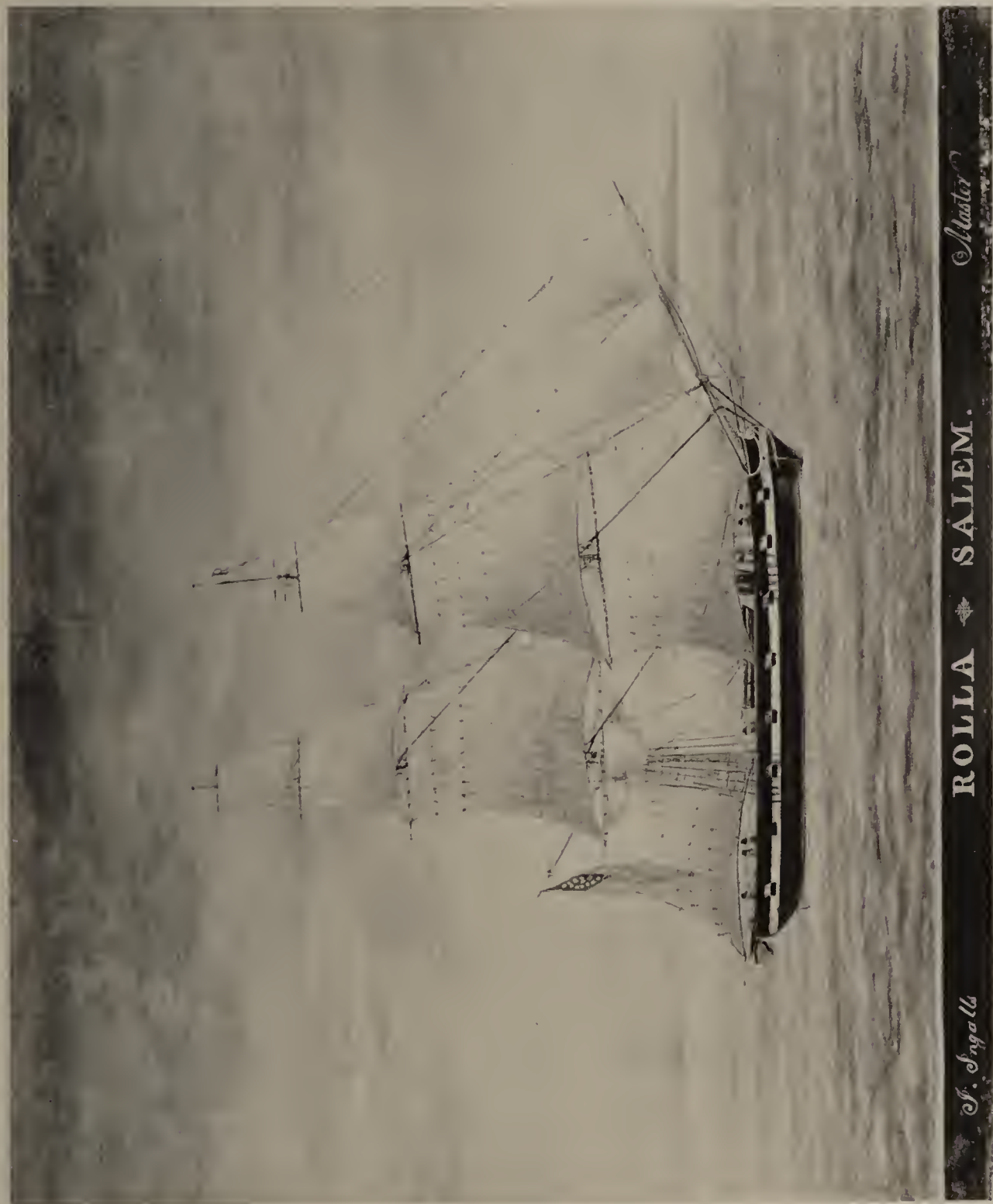
Sketch of the brig *Mermaid* of Salem, built 1828, Charlestown, Massachusetts, 189 tons.  
Attributed to W. H. Luscomb.



J. Ingalls   **PAMELIA**   \*   **SALEM**   .   **M<sub>aster</sub>** .

Hermaphrodite brig *Pamelia* of Salem, built 1825, Nobleboro, Maine, 151 tons. Attributed to W. H. Luscomb. *Pamelia* is shown passing Naugus Head at the entrance of Salem Harbor.





Brig *Rolla* of Salem, built 1831, Philadelphia, Pennsylvania, 180 tons.  
Attributed to W. H. Luscomb.



Schooner *George* of Salem, built 1831, Prospect, Maine, 68 tons. Attributed to W. H. Luscomb.





Brig *Hamilton* of Salem, circa 1840, built 1830, Scituate, Massachusetts, 164 tons. *Hamilton* is shown passing the entrance of Marblehead Harbor and is flying the house flag of Salem merchant

Edward D. Kimball. Attributed to W. H. Luscomb.



The Salem whaling fleet of Stephen C. Phillips. Attributed to W. H. Luscomb.



Whaling in the South Atlantic, circa 1834, showing the bark *Richard* of Salem (built 1826, Salem, 252 tons) and the ship *Julian* of New Bedford (built 1828, Duxbury, Massachusetts, 356 tons). Attributed to Benjamin F. West.



*Marine Paintings of William Henry Luscomb and Benjamin Franklin West of Salem. Part II*



Bark *Edward Koppisch* of Salem, built 1845, Newbury, Massachusetts, 249 tons, flying the house flag of Salem merchant Robert Upton. By Benjamin F. West.

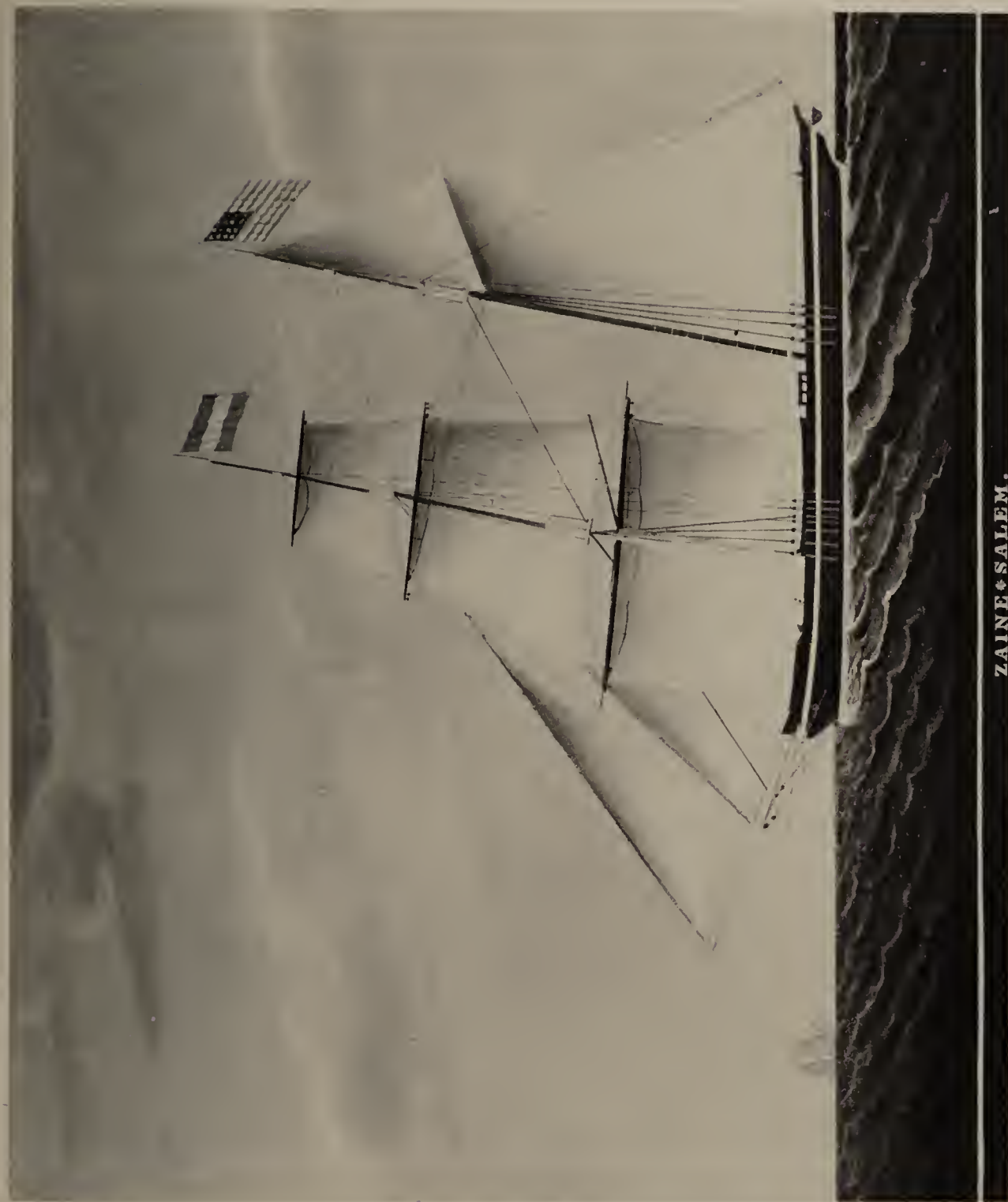


Brig *Mermaid* of Salem, circa 1840, built 1828, Charlestown, Massachusetts, 189 tons. *Mermaid* is shown passing Fort Pickering at the entrance of Salem Harbor. By Benjamin F. West.



Hermaphrodite brig *Ohio* of Salem, built 1847, Marietta, Ohio, 143 tons, and owned by Salem merchant Edward D. Kimball. By Benjamin F. West.





Z. WEST. Z. WEST.

Hermaphrodite brig *Zaine* of Salem, built 1840, Dorchester County, Maryland, 158 tons, shown flying the house flag of Salem merchant Thomas P. Pingree. By Benjamin F. West.

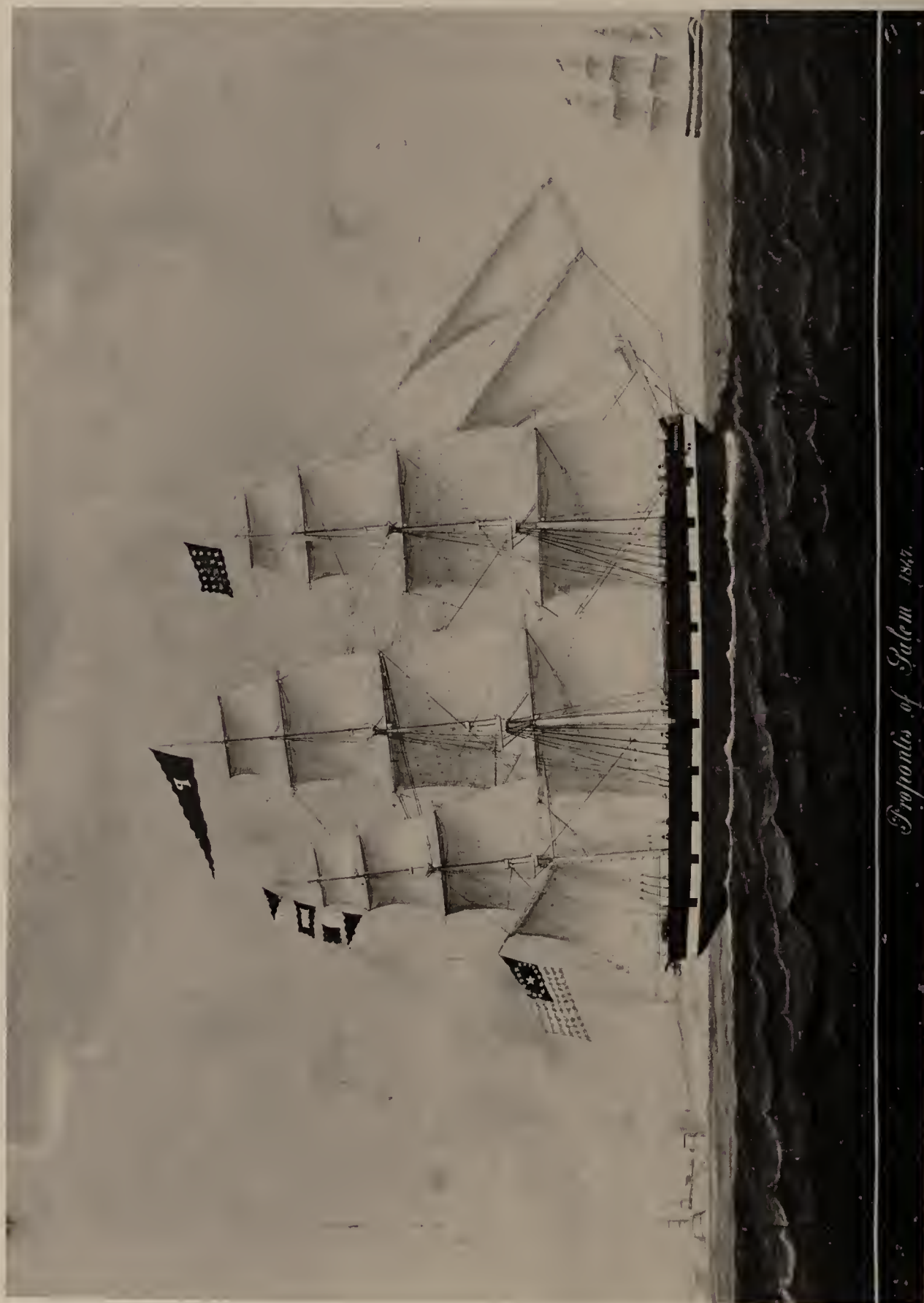


Unidentified brig at anchor in Naples Harbor. Benjamin F. West evidently copied this oil from another by an unidentified Italian port painter.



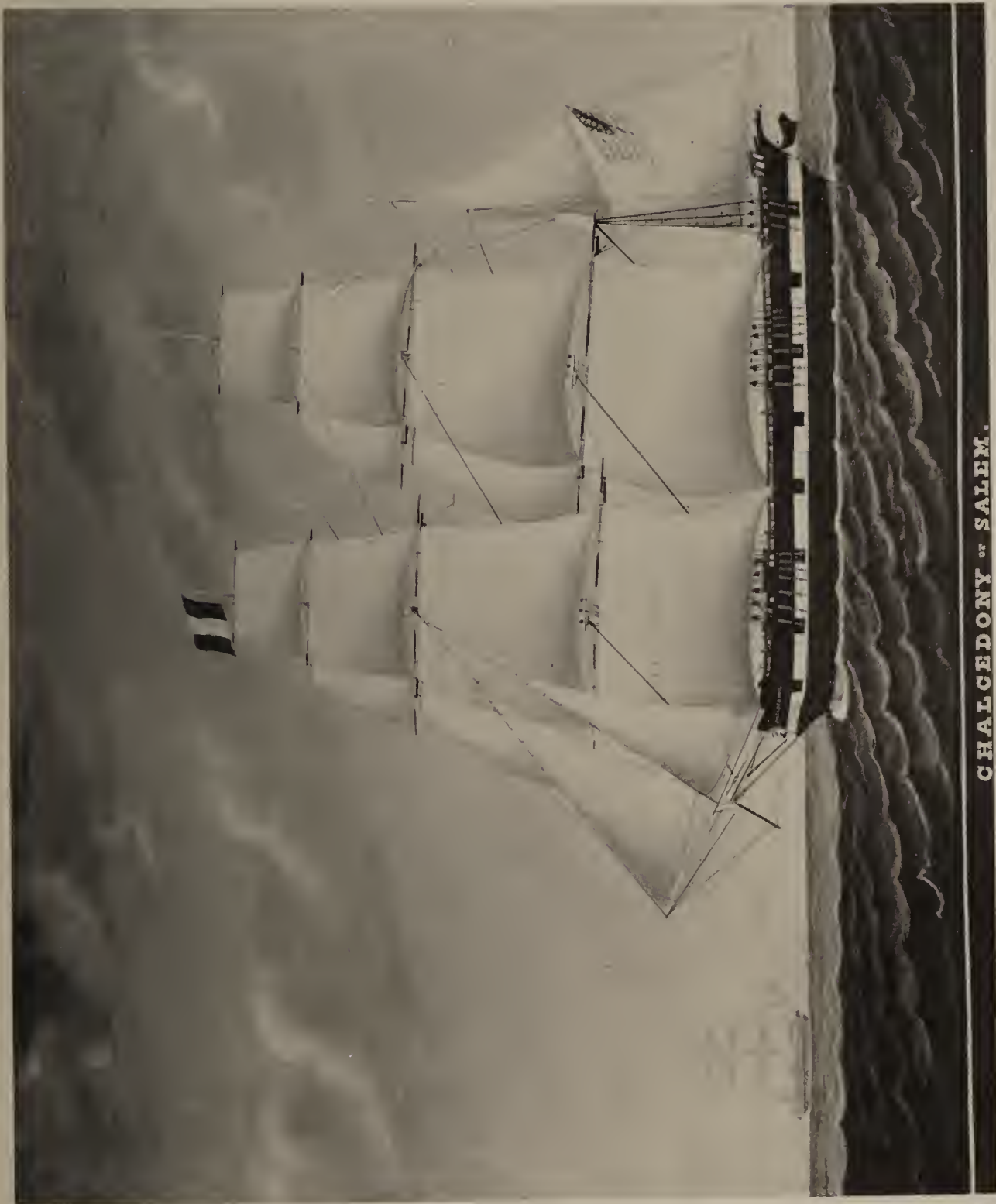


Ship *America* of Salem, built 1804, Salem, 473 tons. Attributed to Benjamin F. West, this is a copy of a painting by Salem's George Ropes, Jr., 1815, showing *America* in chase of H.B.M. packet *Princess Elizabeth*, 1814.



Ship *Proponitis* of Salem, 1847, built 1833, Medford, Massachusetts, 245 tons. Attributed to Benjamin F. West, this is a copy of a painting by Honoré Pellegrin of Marseilles, 1844.





**CHALCEDONY OF SALEM.**

Bark *Chalcedony* of Salem, circa 1836, built 1825, Medford, Massachusetts, 214 tons, flying the house flag of Salem merchant Thomas P. Pingree. Attributed to Benjamin F. West.



... DRAGON ... SALEM ...

Bark *Dragon* of Salem, circa 1854, built 1850, Newbury, Massachusetts, 289 tons, shown leaving Salem Harbor and flying the house flag of Salem merchant Benjamin West. Attributed to Benjamin F. West.



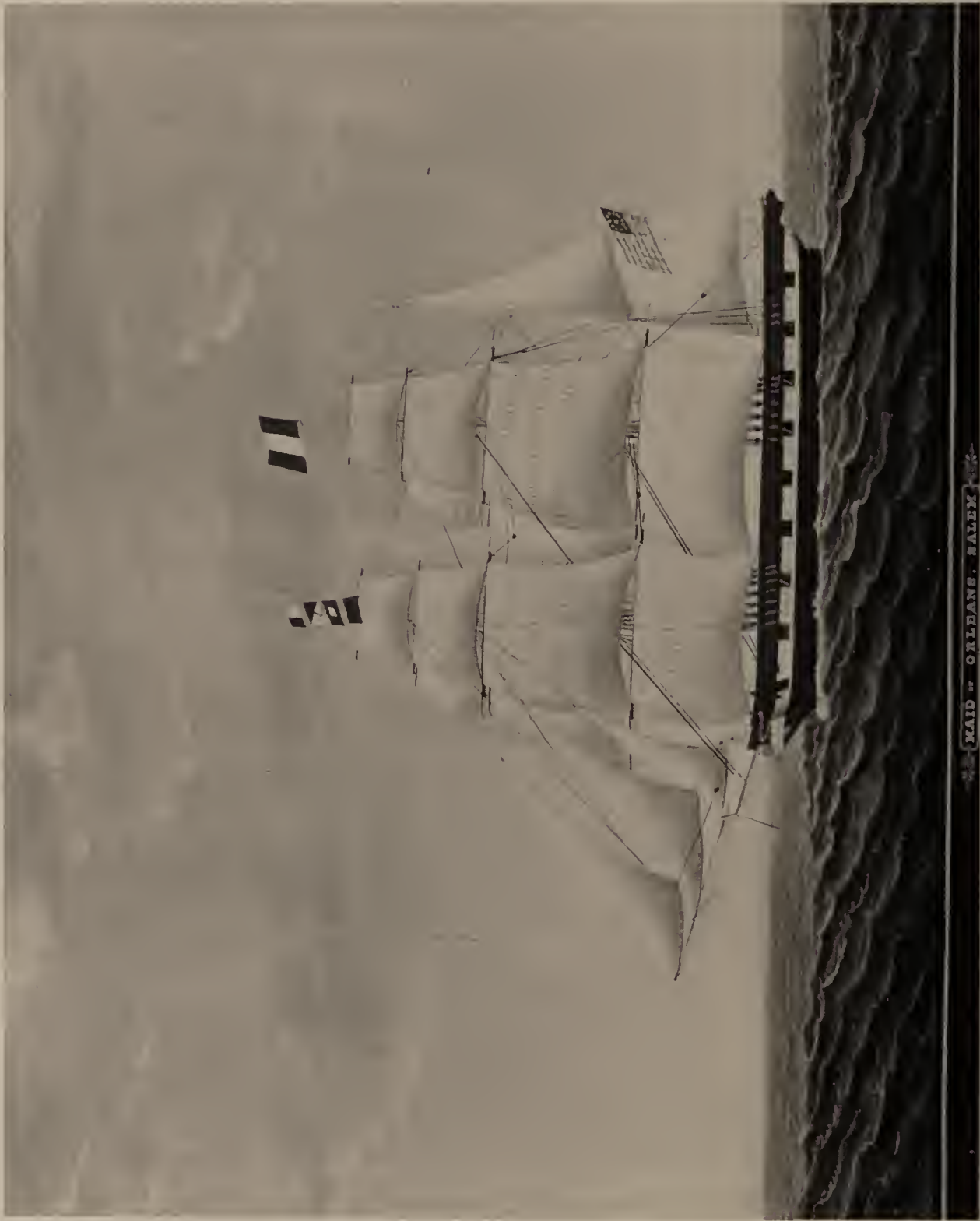
*Marine Paintings of William Henry Luscomb and Benjamin Franklin West of Salem. Part III*



Bark *Eliza* of Salem, built 1823, Salem, 240 tons. Attributed to Benjamin F. West.

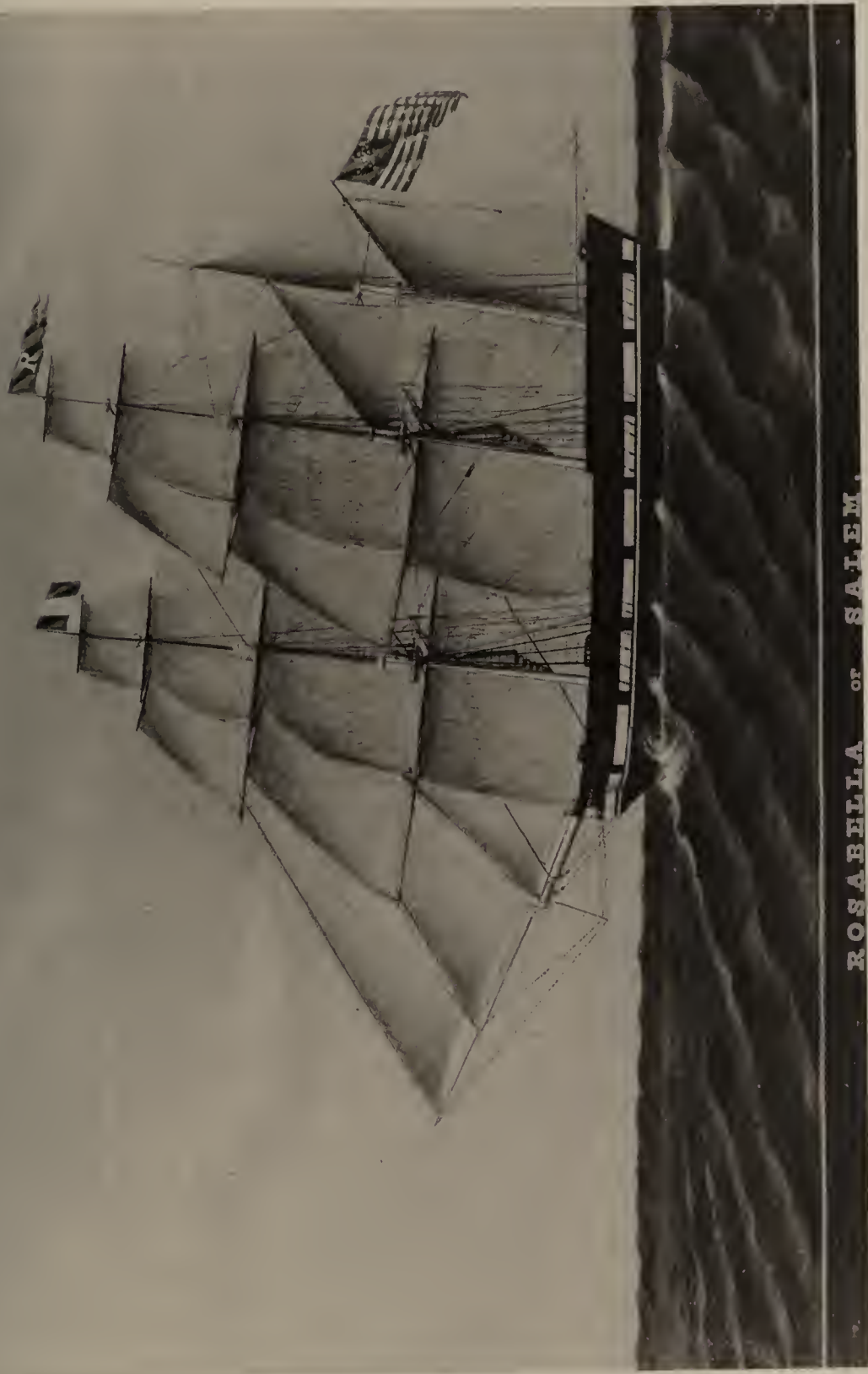


Bark *Imaum* of Salem, built 1850, Newburyport, 275 tons, flying the house flag of Salem merchant Benjamin West. Attributed to Benjamin F. West.



Bark *Maid of Orleans* of Salem, circa 1847, built 1839, Duxbury, Massachusetts, 258 tons, flying the house flag of Salem merchant Robert Upton. Attributed to Benjamin F. West.





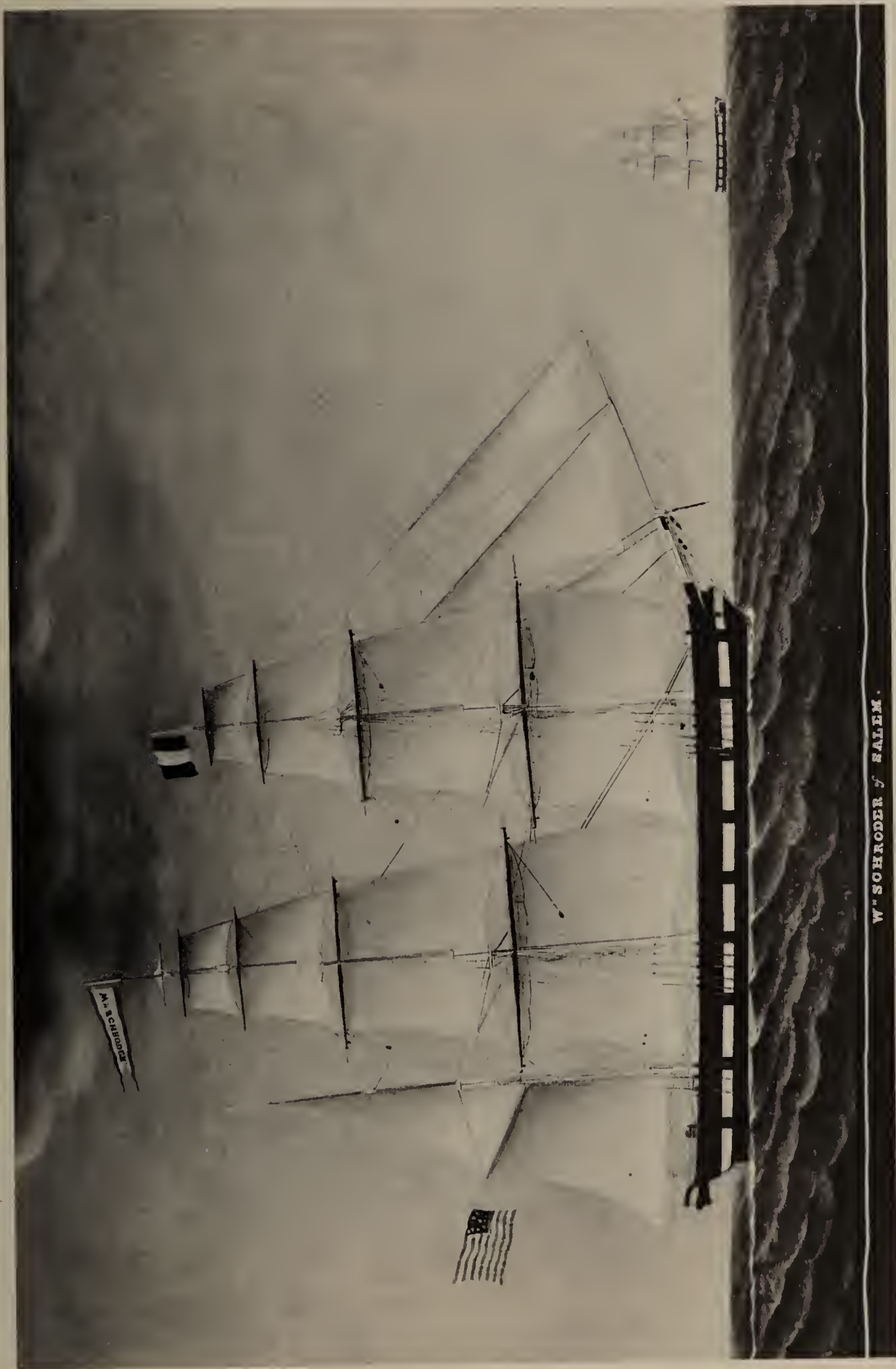
Bark *Rosabella* of Salem, circa 1840, built 1835, Boston, Massachusetts, 234 tons, flying the house flag of Salem merchant Robert Upton. Attributed to Benjamin F. West.



STAR OF SALEM.

Bark *Star* of Salem, circa 1845, built 1838, Scituate, Massachusetts, 212 tons, flying the house flag of Salem merchant John Bertram. Attributed to Benjamin F. West.





W. SCHRODER OF SALEM.

Bark *William Schroder* of Salem, circa 1850, built 1840, Cohasset, Massachusetts, 238 tons, flying the house flag of Salem merchant Robert Upton. Attributed to Benjamin F. West.



Bark *Zottoff* of Salem, built 1840, Newbury, Massachusetts, 220 tons. Attributed to Benjamin F. West.





Hermaphrodite brig *Garland* of Salem, built 1847, Baltimore, Maryland, 148 tons, flying the house flag of Salem merchant Thomas P. Pingree. Attributed to Benjamin F. West.



GARLAND SALEM in latitude 35° 15' N. long 67° 35' W.

Hermaphrodite brig *Garland* of Salem during a storm in latitude 35-15 N and longitude 67-35 W.  
Built 1847, Baltimore, Maryland, 148 tons. Attributed to Benjamin F. West.



*Marine Paintings of William Henry Luscomb and Benjamin Franklin West of Salem. Part IV*



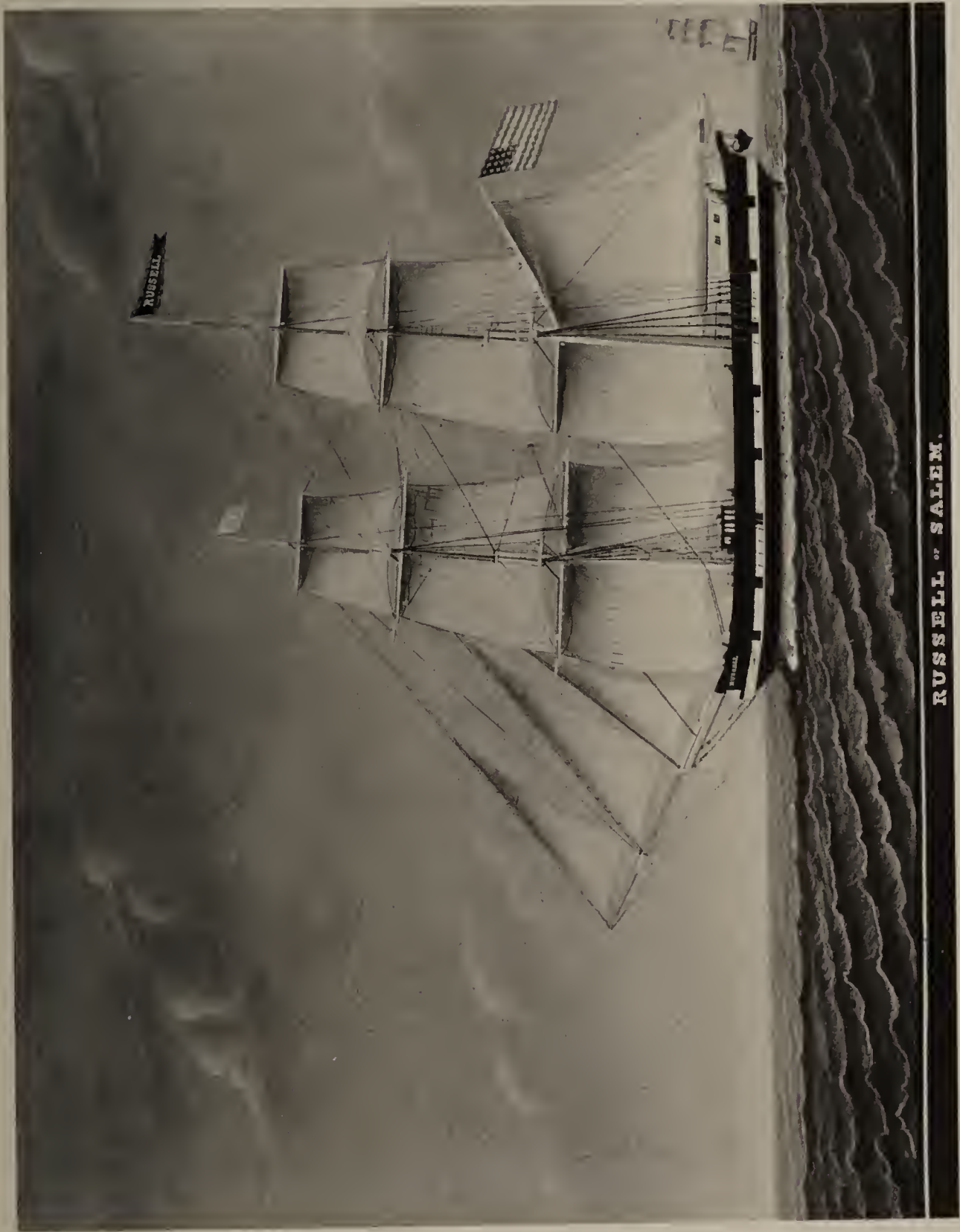
G-A Z E L L E — S A L E M.

Hermaphrodite brig *Gazelle* of Salem, circa 1837, built 1821, Duxbury, Massachusetts, 142 tons, flying the house flag of Salem merchant Joseph Shatswell. Attributed to Benjamin F. West.



Brigantine *Northumberland* of Salem 'John Shirley Master on Which voyage he died at W Coast [of] Africa, Jan. 13<sup>th</sup> 1844.' Built 1839, Baltimore, Maryland, 176 tons. Attributed to Benjamin F. West.





**RUSSELL OF SALEM.**

Brig *Russell* of Salem, built 1835, Cohasset, Massachusetts, 182 tons. Attributed to Benjamin F. West.



Schooner *Excelsior* of Salem, built 1848, Newburyport, Massachusetts. Baker's Island at the entrance to Salem Bay appears at the right. Attributed to Benjamin F. West.





Schooner *Excelsior* of Salem, built 1848, Newburyport, Massachusetts. Naugus Head at the entrance of Salem Harbor shows at the right. Attributed to Benjamin F. West.



MARIA THERESA. SALEM.

Schooner *Maria Theresa* of Salem, built 1847, Newburyport, Massachusetts, 148 tons.  
Attributed to Benjamin F. West.





Topsail schooner *Plato* of Salem, built 1816, Salem, 125 tons. Attributed to Benjamin F. West.



WATER WITCH OF SALEM.

Schooner *Water Witch* of Salem, built 1847, Newbury, Massachusetts, 145 tons.  
Attributed to Benjamin F. West.











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